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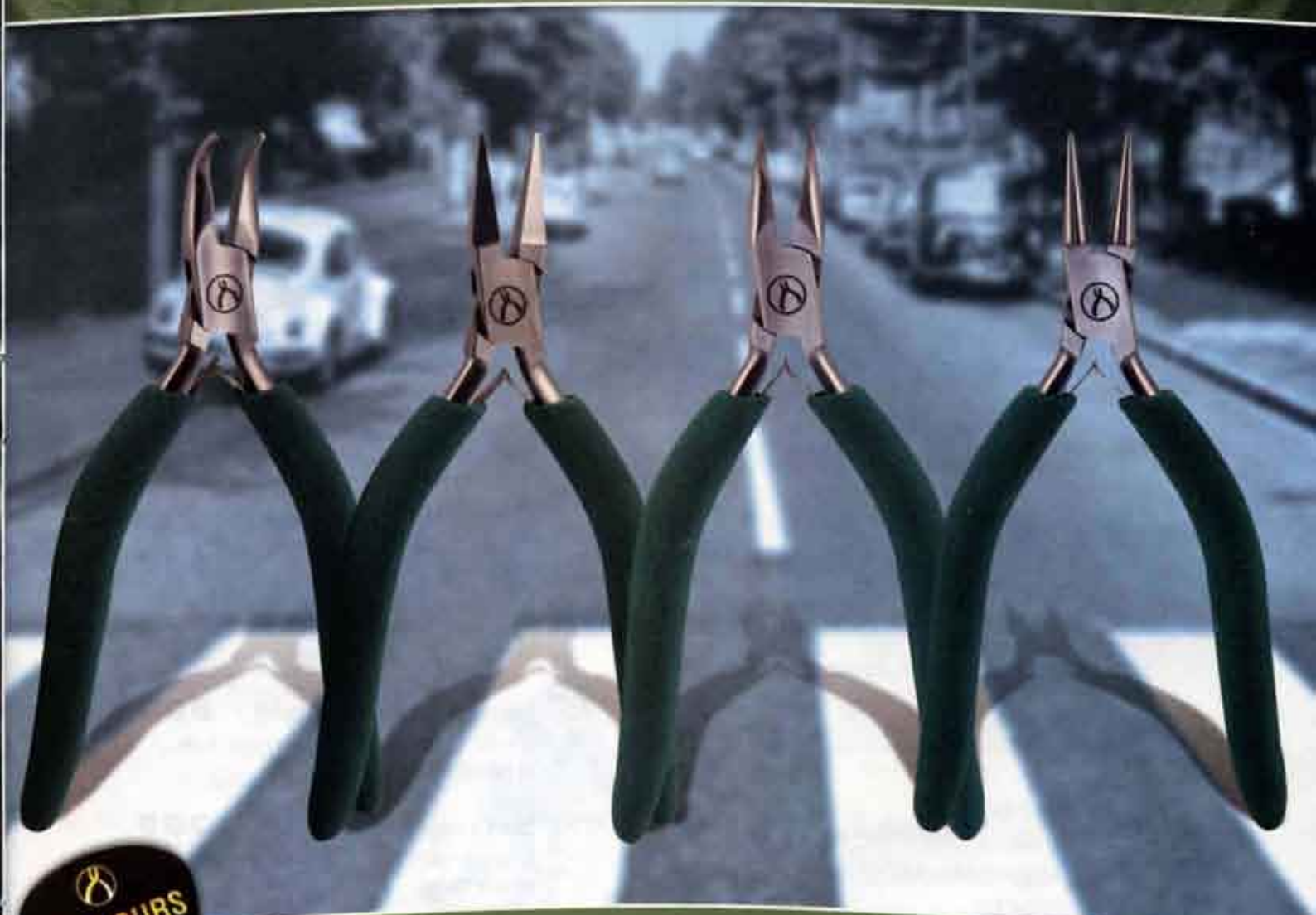

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On the Cover

Lickety Split Super Quick Rings by Kerry Bogert.
Photo by Jim Lawson.

On the Web

Loop de Loop Bracelets and Champagne Wishes Bracelet
Courtesy of FusionBeads.com
Photos by Jim Lawson.

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Skill Levels

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- 999 INTERMEDIATE
- 9999 INTERMEDIATE/ADVANCED
- 99999 ADVANCED

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Time Well Wasted

Recently, I had a design epiphany while sitting at my desk at work. I don't remember why — if something I'd seen had triggered it — but I was on a roll...in my head. Yes, I had coils of brightly colored wire springing (pun intended) from the holes in buttons, out of the fronts and out of the backs, all hanging delightfully askew from rubber cording. I'm not much of a sketcher, so I'm frequently carrying images around in my mind, tweaking and building the designs into fabulous jewelry!

The next time I was in my studio, I got out all my colored wire and my growing collection of funky buttons and started in on this genius idea. I coiled and coiled — thick wire, skinny wire, twisted wire. Hours later, I had a rainbow of coiled wire and buttons scattered everywhere. I absolutely could not get my vision to work in my hands. It's funny, even as I write this, I get excited all over again, at the picture of this necklace in my imagination!

This kind of frustrating day in the studio could be enough to really dampen my enthusiasm for this hobby, except for a strange phenomenon that occurs every time an idea doesn't work out: something else always develops from my failures. I know, it's kind of cliché, but in jewelry making it's really true! Granted, it was a simple idea — I'd come up with an idea for using those cute paper/plastic "buttons" they sell for scrapbooking that I can't resist buying. Look for my earrings in an upcoming issue. All those coils of colored wire are put aside for another day. I'm sure I'll come up with a use for those. I haven't completely given up on my fabulous necklace idea.

I truly love that there is never a wasted minute when I'm in my studio. I wish I could say the same for the rest of my life!

Denise Peck, *Editor in chief*
dpeck@interweave.com

note:

In Jackie Koppany's Daisy Bracelets in the Spring 2009 issue, the first sentence of Step 6 should read "Insert two 4mm beads on each of the outside wires, and a 4mm bead on each of the two inside wires."

step by step wire jewelry

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There are areas of life that skimping seems to have little effect. If I have my favorite imported tea in the morning or a less refined blend, the choice has little bearing on the quality of my day. Taking the scenic route adds delight to my travels, but an expedient alternative will not disturb my peace of mind. There is one area, though, where I refuse to cheat myself. It is the quality of instruction and artistic influence I expose myself to in jewelry making. For years I have known that an untalented teacher would produce an inferior result in the student. In graduate school, I walked out of classes taught by lackluster professors and demanded alternative study. I am sure the administration was far from charmed with my behavior, but, being a small private school, they wanted my tuition.

> *"When you surround yourself with gifted souls, you learn not only technique, but about life."*

I am not advocating revolution in the jewelry classroom. I am, however, advocating an approach to jewelry making that demands exposure to the best influences that can be garnered. The best instructor, the best gallery, the best book, the best exhibition, the most talented peers. The effect of this effort will seep into your creative soul in unexpected ways.

An unintended event occurred in 2006 to illustrate my point. On a family outing to the de Young Museum in San Francisco, we happened upon an exhibition titled "The Sculpture of Ruth Asawa, Contours in Air." Walking into the large installation of her wire sculpture moved me to stop, gasp, and be filled with the presence of her work. I had been thrust into a new universe as if thrown to the stars in an instant.

Three years later, her work continues to have meaning for me as do her profound discussions of art.

"The shape comes out working with the wire. You don't think ahead of time, this is what I want. You work on it as you go along." [1]

"....I don't think of myself as Japanese. I think of myself as somebody with an idea, a human idea rather than an ethnic idea. Human beings have these possibilities, not Japanese or Chinese or American. It applies to every group." [2]

more info

- *Ruth's work can be viewed at: www.ruthasawa.com*
- *Rena Bransten Gallery in San Francisco: www.renabranstengallery.com*
- *Illustrated catalog: The Sculpture of Ruth Asawa, Contours in Air, Daniell Cornell.*

"And we were so poor that we were taking materials that were around us and using leaves and rock and things that were natural rather than having good paper and good materials that we bought. We had to scrounge around with things that were around us. And I think that was very good for us." [3]

"Sculpture is like farming. If you just keep at it, you can get quite a lot done." [4]

In referring to her instructor, Joseph Albers, "... you can paint flowers, but make sure they're Asawa flowers."[5]

When you surround yourself with gifted souls, you learn not only technique, but about life. Like Ruth's preceding gems that expand our self-imposed limitations, we are challenged to experiment and move into new territories. Both conceptually, and in a material sense. It is in the company of exceptional talent that we are inspired to reach for the best within ourselves.

[1]Daniell Cornell, The Sculpture of Ruth Asawa, Contours in Air (Berkeley and Los Angeles, CA: University of California Press, 2006) 16

[2]Daniell Cornell, The Sculpture of Ruth Asawa, Contours in Air (Berkeley and Los Angeles, CA: University of California Press, 2006) 27

[3]Daniell Cornell, The Sculpture of Ruth Asawa, Contours in Air (Berkeley and Los Angeles, CA: University of California Press, 2006) 116

[4]Daniell Cornell, The Sculpture of Ruth Asawa, Contours in Air (Berkeley and Los Angeles, CA: University of California Press, 2006) 19

[5]Daniell Cornell, The Sculpture of Ruth Asawa, Contours in Air (Berkeley and Los Angeles, CA: University of California Press, 2006) 123

Connie Fox
has been making jewelry for over 10 years. She teaches classes in her San Diego studio, and at major jewelry and bead events including Bead Fest Philadelphia. She is also a frequent contributor to *Jewelry Artist* and *Step by Step Beads*. Visit her store at conniefox.com.

Clasp this!

BY RONNA SARVAS WELTMAN

Ronna Sarvas Weltman, I'm Hooked. Sterling, leather

There is something intrinsically intriguing about a beautiful clasp; it is an example of form and function working together to enhance a piece of jewelry. Often the mechanics of jewelry design can be as delightful and fascinating as the aesthetics, and a thoughtful examination of the how's and why's of clasp design includes a careful consideration of both.

A clasp does not have to be ornate or fancy. In fact, simple is often better. It is important for a clasp to be easy for the wearer to connect and detach. Most of us have difficulty manipulating small catches or screw mechanisms. Why complicate our lives? Also pay particular attention to the physics of anatomy when deciding what kind of clasp to use with a particular piece of jewelry. My mother has a favorite bracelet that she asked me to fix, explaining that the clasp didn't work. When I took a look at it, I saw that it was a small screw-type closure. Of course, it takes two hands to screw the two sides together, and when you're putting on a bracelet you only have one hand to work with. Her clasp wasn't broken, but because she was struggling to screw the two sides together with only one hand, she wasn't able to close it completely, so it kept coming apart as she wore it. The screw clasp was an inappropriate choice for a bracelet.

Martha Aleo, Clasp-tastic. Featured in the Winter 2009 issue. Photo: Jim Lawson

Although a consideration of mechanics is critical when deciding what kind of clasp to use, aesthetics are no less important. A close inspection of *Simply Charming* by Tracy Stanley reveals the S-shaped clasp is repeated throughout the bracelet. When it is being worn, the clasp disappears into the rest of the bracelet. Stanley used the design principle of repetition to achieve a sublime incorporation of the clasp so it gracefully fades into the overall piece without pulling attention away from her engaging charms, which play the starring role in this delightful piece.

Not that there's anything wrong with the clasp playing the starring role. *I'm Hooked* started out with my playing around with how big I could make a clasp that would fit on the back of the neck, still feel comfortable, and look attractive. As it turns out, I thought the clasp looked too big on the back of a neck – it just looked silly. But then I placed it on my wrist and loved it. Wanting to "spice it up" a little bit I combined it with purple leather cord, and a simple clasp design became a fun little bracelet that has elicited lots of enthusiastic compliments from others.

If a necklace or bracelet gets caught or pulled on, often the clasp will bear the brunt of the stress. If it isn't sturdy, it can bend or break. If you make a clasp out of wire, it is important to work-harden it, particularly if you start out with softer wire or a relatively thin gauge. "Work-hardening" is a term for metal wire's characteristic hardening and stiffening as it is worked. Bending, shaping, and pounding wire all help to harden it. If you want to texture, or flatten the wire on the clasp, that will help work-harden it. If you want the wire to keep its smooth, round shape, you can lightly tap it with a leather, rubber, or vinyl mallet. Hitting the wire lightly with the flat end of the mallet will harden it without imparting any texture or distorting the shape of the wire. Since bending also work-hardens wire, you can also work the wire with your fingers, bending it back and forth until you feel it stiffen. Or you can pull it through nylon jaw pliers or a polishing cloth a number of times. That, too, will harden the wire.

Every jewelry designer wrestles with the riddle of how to keep a clasp at the back of the wearer's neck. It's simple physics: if the clasp area of a necklace is the lightest part of the necklace, it will stay put. But if it's heavier than the rest of the chain or cord it is hung on, it will drift down. The easiest way to address that challenge is to ei-

Ronna Sarvas Weltman, Behold the Sight. Polymer clay, sterling, SoftGlas tubing. From Ancient Modern: Interweave, 2009. Photo: Doug Yaple

Tracy Stanley Simply Charming. Sterling, pearls.

Robert Dancik, Bound Grid. Roller-printed and fabricated sterling, Milliput epoxy putty, epoxy mesh, fishing weight, freshwater pearls. Photo: Douglas Foulke

ther make sure the clasp is lighter than the rest of the necklace, or to make sure the beads or focal element of the necklace are attached to the chain or the cord. This can be done by knotting, by attaching with wire, or even by gluing components in place.

The challenge in designing bracelets is the opposite of necklaces. How often have you designed a delightful bracelet, only to have the heavier focal section slip down to the bottom of your wrist while the clasp sits perched on top of your wrist? Make sure your focal section is lighter than the clasp side of the bracelet. Pay attention to the weight of the beads you use in the focal section, and add heavier beads and elements to the other end. With polymer clay beads, make the beads for the focal area hollow and use solid, heavier beads near the clasp. Also consider using hollow beads, beads and elements made from bone, seed pods, wood, and other lightweight natural materials.

Not that a clasp has to stay at the back of the wearer's neck. You may already be familiar with SoftGlas tubing, a soft, flexible tubing that comes in a variety of colors and is sold with metal connectors that act as clasps by simply fitting snugly into the cord. After a little experimentation, I discovered that 14-gauge wire fits snugly into the SoftGlas cording. *Behold the Sight* features a clasp purposely designed to hang in front, and plays a critical role in the necklace's overall design. Note how the texturing and undulations of the clasp repeat the same style of the pendant. The design principle of repetition enhances the overall aesthetics of the necklace.

The search for the perfect clasp for a necklace she had made was Martha Aleo's original inspiration for making her own clasps. Aleo combines coiling techniques with Bali beads to craft clasps that blend beautifully with her designs. You can make Martha's Clasp-tastic project, it appeared in the Winter 2009 issue of *Step by Step Wire Jewelry*.

If you've taken the time or money to design or purchase a beautiful clasp, you're probably just as attentive to the importance of craftsmanship in the hardware next to the clasp. If you've textured your clasp, why not texture the jump rings it's attached to in the same way so the aesthetics are congruent? If you are stringing on beading wire, then you're probably using crimp tube beads as well. It's difficult to make crimp beads aesthetic, but it's not hard to cover them up. Crimp covers close over crimp beads with crimping pliers and look like round beads. If you're designing a necklace that includes coiled wire, coil some wire over the crimp beads. The crimps are hidden, and the coil fits right in with the rest of the design.

Yogi Berra was talking baseball when he said "It ain't over 'til it's over," but he articulated an approach to clasps as well. They're probably the last part of your design meditation in most of the pieces you make, but that doesn't make them any less important. After all, clasps are what hold it all together.

Ronna Sarvas Weltman
lives in Bellevue, Wash., with her husband and two sons. She uses sterling and fine silver, high quality semi-precious stones, precious metal clay, polymer clay, glass beads, bone, leather and found objects to craft artisan jewelry. Her work has been featured in a number of magazines, and can be found at ronnasarvasweltman.com.

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gone fishing bracelet

TOOLS & SUPPLIES

- 20-gauge dead soft wire, 3'
- 26-gauge dead soft wire, 12'
- 4mm Crystallized™—Swarovski Elements bicones, 6
- Size 0 crimp tubes, 12
- Round nose pliers
- Chain nose pliers, 2 pairs
- Flush cutters
- Ruler

Photo of finished piece by Jim Lawson; all other photos courtesy of the author

Adorable wrapped fish links.

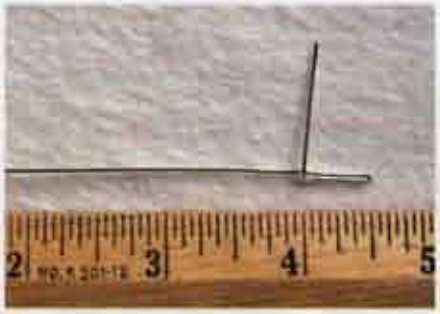
SKILL LEVEL ❍❍❍

BY MONICA HAN

Summer's here. While you're enjoying lazy summer days, make yourself this cute bracelet. Materials for this project are for a 7" bracelet with six fish links. Each fish link is about 1.15" long, the last one for the clasp is a little longer. You can adjust the size of the fish links to fit your bracelet length.

This is freeform weaving. You can also tighten the weaving for a more uniformed look.

1 Cut 6" of 20g wire. Meaure ½" in from one end and bend the wire back against itself. Squeeze the two ends together.



2 Use chain nose pliers to hold both wire ends ½" in from the bend. Bend the short end up. Hold both wire ends at ¾" if making the last fish link for the bracelet.

3 Wrap the short end a couple of times around both wires, trim, and press the wire end against the back. Leave a space of ¼" to the left of the loop you just made, and bend the long end up.

4 Begin making the fish at the tail. Use your fingers or pliers to make the fish frame. The fish should be about 1" long and ½" wide. Draw a template to follow the pattern if needed. Finish back at the tail with the long end up.

5 Wrap the long end around the ¼" leftover space from Step 4 a couple of times, trim, and press the wire end against the back.

6 Cut 2' of 26g wire. Anchor this weaving wire onto the tail with a couple wraps.

7 Wrap the long end around the bottom of the tail once, so the wire ends up behind the fish frame.

8 Bring the wire through the fish to the front of the frame. Go up and over the upper frame. Wrap once so the wire is behind the frame. Bring the wire through to the front of frame. Go down and over the bottom. Continue weaving until you're about ¼" from the mouth. Squeeze the wraps together if needed.

9 As you near the front of the fish, add a crimp tube, a 4mm bicone, and another crimp tube to the wire. Make sure to leave space in front of the eye to link another fish. Hold the bead in position, and press the two crimp tubes to lock the bead in place.

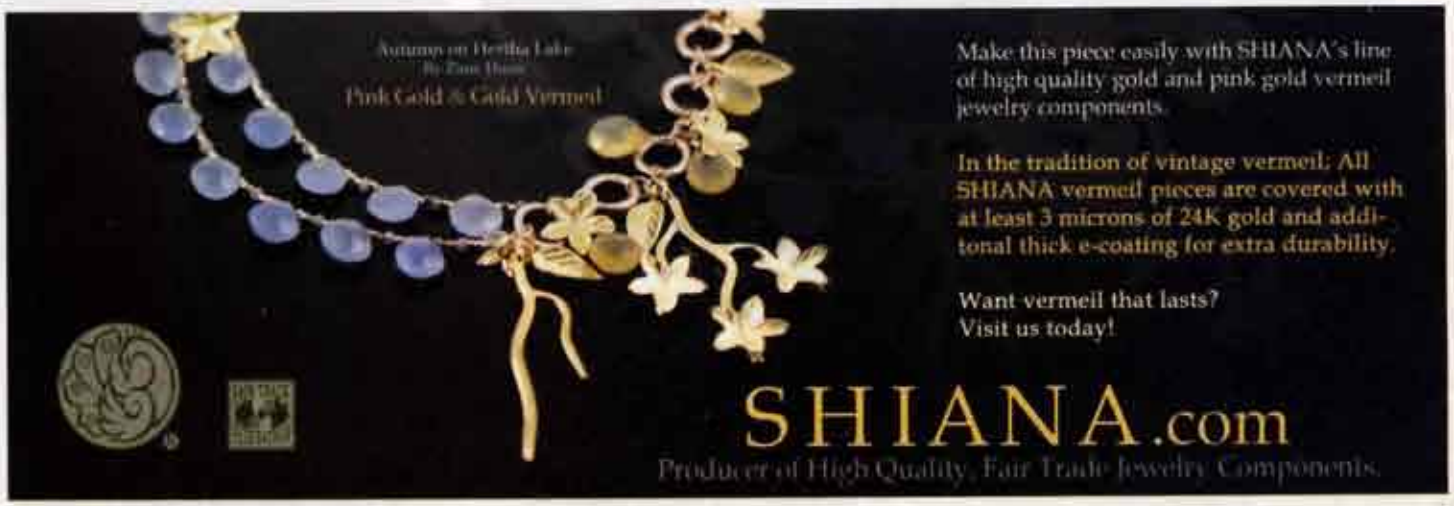
10 Finish wrapping by simply coiling the wire around the front of the frame. Trim and press in the end. Repeat Steps 1–10 to make five more fish links.

11 Bend the wire at each end of the frame with round nose pliers to make a hook. Connect to the nose of next fish. Close the hooks until you get to the last fish link. The last link should have a longer hook, because it will be the clasp. Bend the fish links a little so the fish are curvy and appear to be in motion.

Monica Han has been beading since 2002 and teaching since 2005. She has won Swarovski® and Fire Mountain Gems™ and Beads design contests. Her jewelry has been featured in several beading magazines. Monica can be reached at mhan@dream-beads.biz.

wire tips

• Do not overwork the 26g wire, or else it will break. Straighten the wire often to avoid kinks.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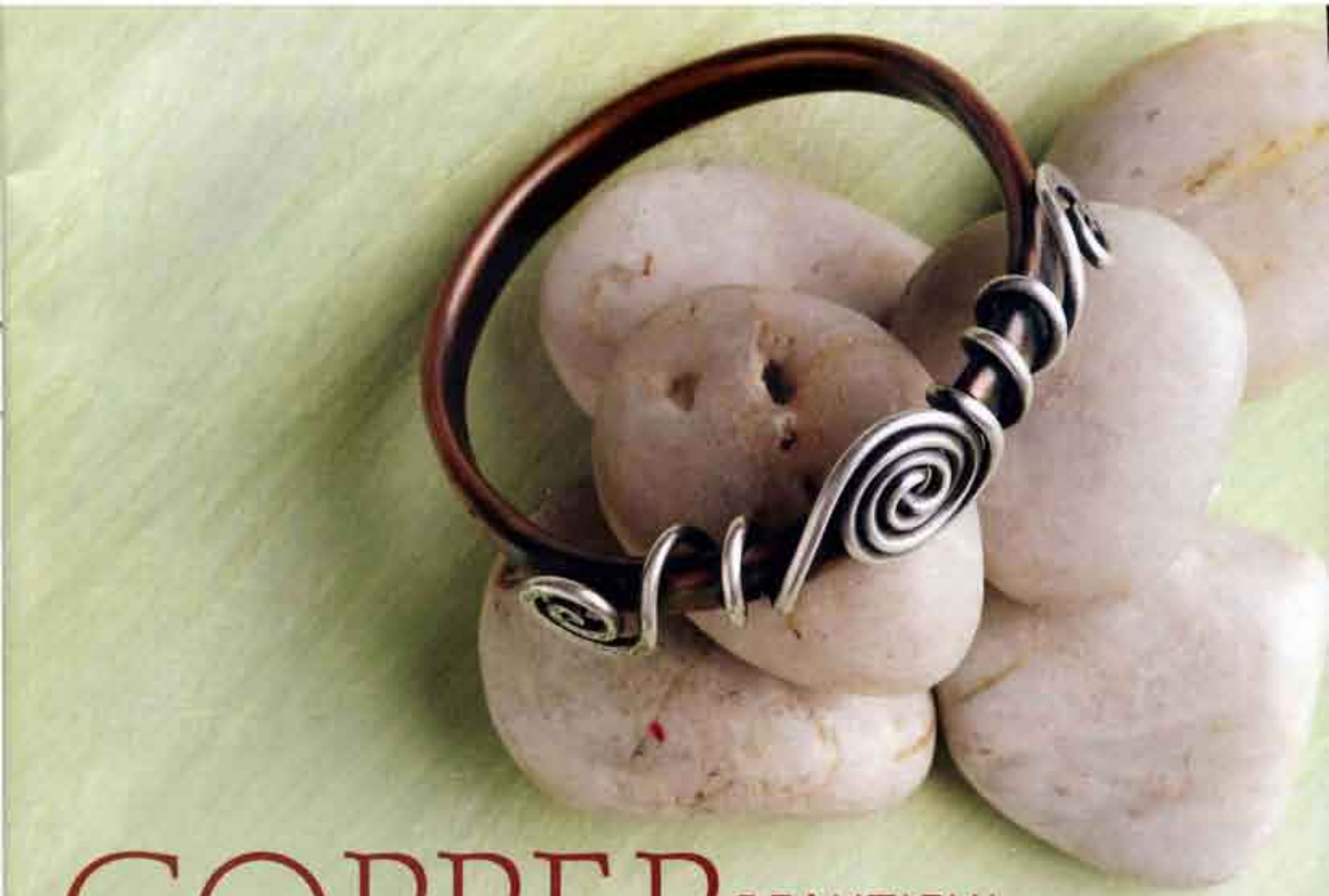

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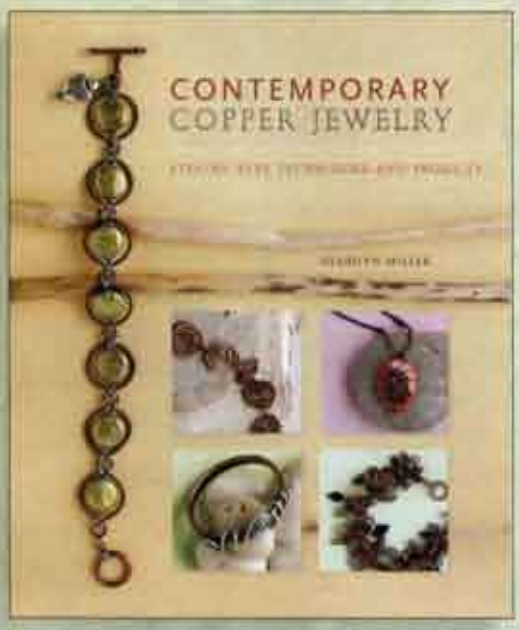

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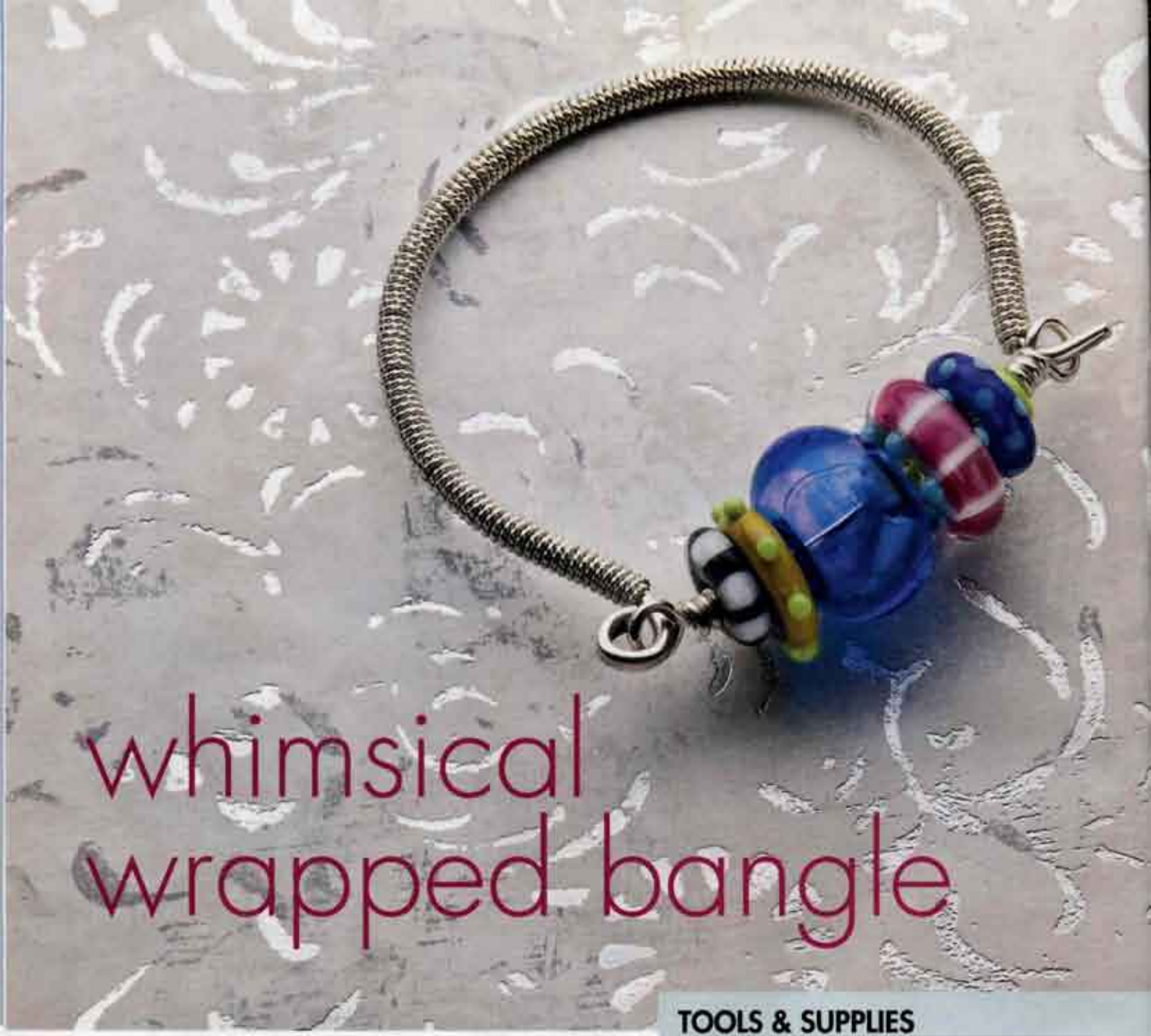

whimsical wrapped bangle

Lampwork and twisted wire bracelet.

SKILL LEVEL ⟳⟳

BY CASSIE DONLEN

This bangle bracelet is a delight to make. It's a simple design that showcases lampwork beads well. The twisted silver wire used in the bracelet design doesn't reveal any marks from handling it with the pliers. I've found the easiest way to open and close the clasp is to rest your wrist against your waist for support.

TOOLS & SUPPLIES

- 12-gauge dead soft round silver wire, 5"–8"
- 20-gauge dead soft twisted round wire, 5'
- 16-gauge dead soft round silver wire, 7"
- Lampwork beads, 4–6, with holes 3/32" or larger, for 1½" of beads
- Steel bench block
- Chasing hammer
- Coarse hand file
- Oval-shaped bracelet mandrel or nylon bracelet bending pliers
- Round nose pliers
- Chain nose pliers
- Flush cutters
- Sandpaper (optional)

Resources: Tools, wire, and lampwork beads from The Glass Beadle, glassbeadle.com.

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.

1 Cut a piece of 12g silver wire the same length as your wrist size. Place one end of the wire on a bench block, and use a chasing hammer to gently hammer flat about 7mm at the tip. Repeat on the other end.

2 File the ends so they're round and smooth on both ends of the hammered wire. Use a piece of sandpaper for additional smoothing.

3 Take the 5' length of 20g twisted silver wire, and tightly coil around the 12g silver wire, starting just below a flattened end. Continue coiling until you get to the other flattened end. Push the coils together with chain nose pliers if there are any gaps. Trim the ends of the coiled wire, and use chain nose pliers to push the cut ends flush against the core wire.

4 Bend the wire into the bangle shape, like the letter C, by pressing the wire around an oval bracelet mandrel, or use nylon bracelet bending pliers. Use your fingers to manipulate the wire into the final desired shape.

5 Bend one of the hammered ends backwards into a round loop with round nose pliers. Reshape the bracelet if needed. Grasp the other hammered end with chain nose pliers, and fold it backwards, but only halfway. This will be the clasp end. Place the bracelet back onto the mandrel if it needs reshaping.

6 Using 7" of 16g round silver wire, make a large wrapped loop. String on the lampwork beads, and make another large wrapped loop on the other side.

7 Slide one end of the wrapped lampwork beads onto the closed loop of the bracelet. To prevent the lampwork from slipping out of the loop, use a pair of chain nose pliers to close the loop completely.

8 A few simple adjustments may be needed to make sure the hook remains firmly in the loop clasp. With chain nose pliers, bend the wrapped loop downward on the lampwork bead set. If the hook won't meet in the loop, the beads might be too wide, and a bead might need to be removed.

wire tips

• For a proper fit, the width of the lampwork beads with the wrapped loops should not be any larger than the opening of the bracelet.

Cassie Donlen has been a full-time lampwork artist and jewelry designer for the past seven years. She lives in St. Louis, Mo. with her husband and three sons. Cassie has a line of instructional DVDs covering lampworking and jewelry design. Visit her Web site at glassbeadle.com.

classic dangle bracelet

Make creative links, right off the spool!

SKILL LEVEL ⟳⟳

BY DIANE RINGEL

Lampwork beads are my passion, and I usually find inspiration from the various beads in my stash, pulling anything I think might look good together and generally making a big colorful bead mess. But for this design I stuck to the classics — black, white, and silver. I had been working with a serpentine-shaped link, but it just looked too open and cried out for more beads. By adding a loop to the middle of the link, I was able to add some dangles to it, adding just the right amount of balance for the bumpy lampwork beads.

TOOLS & SUPPLIES

- 18-gauge dead soft silver wire, 1 spool
- 2"-3" headpins, 12
- 12–15 beads for dangle links
- 8mm Lampwork beads, 5
- 4mm silver round beads, 10
- Round nose pliers
- Chain nose pliers
- Flush cutters
- Nylon jaw pliers
- Chasing hammer
- Bench block
- Ruler
- Sharpie

Photo of finished piece by Jim Lawson, all other photos courtesy of the author

1 To make uniform loops, make a mark at a point about ¼" of the way up the jaws on the round nose pliers. This will provide loops large enough to hold three to five wires. Working off the spool, measure and mark 1¼" with the Sharpie. DO NOT CUT.

2 Grasp at the 1¼" mark with round nose pliers, and using the wire off the spool, make a complete loop at the marked spot on the pliers. Measure 1¼" from the center of the loop, and cut off the spool.

3 Lay the loop flat on the bench block, and flatten each end with the chasing hammer.

4 Grasp the flattened end of the wire with the tips of the round nose pliers, and make a complete loop. Continue to turn and tighten the wire until you have a spiral. Repeat on the other side of the link, spiraling in the opposite direction. Lay the link on the bench block and flatten the outside curves to harden. Repeat Steps 1–4 to make three more links.

5 Thread small beads and begin forming a wrapped loop onto each of the headpins. Before completing the loop, slide the headpin onto the middle loop of a link. Finish the wrapped loop, and trim the excess. Repeat twice more so each link has three dangles.

6 Working off the spool, slide a link, a 4mm silver bead, a lampwork bead, and another 4mm silver bead. Grasp the wire 1½" from the end with round nose pliers, and make a loop. Open it slightly, and slide on the link. Complete the wrapped loop, and trim the excess.

7 On the spool side of the beads, make another loop on the end. Cut off the spool. Slide on the next link, and complete the wrapped loop. Trim the excess. Repeat Steps 6–7 until all links are connected by three bead sets.

8 Thread a 4mm silver bead, a lampwork bead, and another 4mm silver bead on the spool. Make a wrapped loop, and trim the excess. Hammer to harden outside edge of the loop. Slide the beads up to the loop. Begin forming another loop. Attach it to one end of the bracelet. Finish the wrapped loop, and trim the excess.

9 Slide a 4mm silver bead, a lampwork bead, and another 4mm silver bead onto the wire. Keep the beads clear from the hammer, and flatten the end on the bench block. Make a loop with round nose pliers. Turn the wire in the opposite direction to make a hook. Hammer the outside edge to strengthen it.

10 Make a 90° bend at the bottom of the hook. Bend the wire around the round nose pliers to make an S shape in the wire. Hammer the outside edges of the S shape.

11 Slide up the beads. At the end of the beads, begin to make a loop. Attach the loop to the last link of the bracelet. Complete the wrapped loop. Optional: Attach 1" of chain to the eye link if needed for larger wrists. Add three dangles to the end of the chain to finish.

Diane Ringel
lives and works in New Market, Md. with her husband and three daughters. She has been making jewelry for three years, and loves incorporating lampwork beads into her designs. Her work can be seen at the Delaplaine Visual Arts Center in Frederick, Md. or at DianeRingel.com.

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concerto necklace

TOOLS & SUPPLIES

- 16-gauge sterling dead soft wire, 4'
- 18-gauge sterling dead soft wire, 26"
- 20-gauge sterling half hard wire, approximately 14'
- Lampwork round disc focal, 25mm
- 4 lampwork round disc beads, 18mm
- 10 flat sterling spacer beads
- Jump ring, 6mm OD
- Round nose pliers
- Flat nose pliers
- Flush cutters
- 1/8" mandrel
- Ball point pen
- Sharpie
- Liver-of-sulfur (optional)
- Tumbler (optional)
- Extra fine steel wool, (optional)

Resource: Lampwork beads by Moon Stumpp, mixedmediajewelry.com

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.

Coiled links harmonize with textured lampwork beads.

SKILL LEVEL

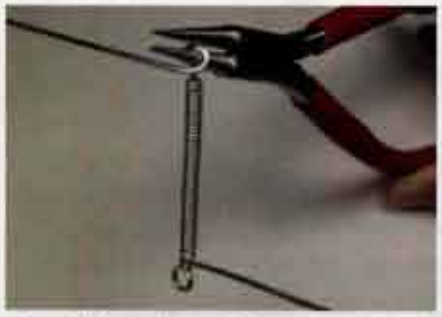
BY CINDY WIMMER

When making wire jewelry, I love using coils and spirals. This necklace design incorporates both of these classic wirework techniques in the scroll links. To highlight your wirework, I recommend oxidizing the finished piece. This is a great project to use those ceramic, lampwork, or clay beads you've been saving!

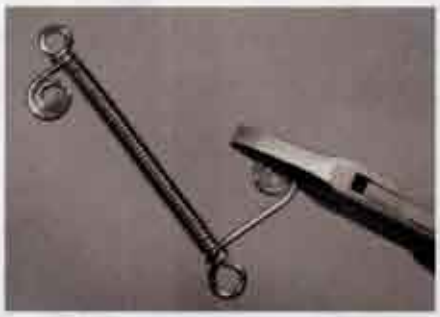
1 Cut approximately 14' of 20g wire. Coil the wire around a mandrel to create a 10½" coil. Work directly from the spool of wire if you prefer.

2 Cut the coil into seven 1½" segments. Save one segment for the clasp.

3 Cut a 6½" piece of 16g wire. Mark 2½" from one end of the wire with a Sharpie. Starting at the marked point, use round nose pliers to create a wrapped loop. Wrap around the base wire once.



4 Slide on the coiled segment, and make a wrapped loop on the opposite end. Wrap around the base wire once.



5 With the tip of the round nose pliers, create a small loop. Grasp the loop with flat nose pliers and spiral the wire inward until it touches the coiled segment. Repeat on the opposite end.

6 With your fingers, press the coiled wire around the spirals to create an S-shaped curve. Make three coiled links.

7 Repeat Steps 3–6 to create three more links, but make the orientation of the wrapped loops in the opposite direction this time, in the mirror image.

8 To make the clasp, cut 4½" of 16g wire. Make a small loop on one end with the tips of the round nose pliers. Center the loop. Slide on the remaining 1½" coil.

9 Holding the wire so that the small loop faces you, make a wrapped loop at the top of the coil. Form a spiral all the way until it ends on top of the coil. Press the spiral down slightly.

10 Gently press the coil around a ball point pen to create the hook.

11 With a piece of 16g wire, create a simple figure eight using the base of the round nose pliers.

12 To make lampwork links, take a 5" piece of 18g wire (6" for the focal), and string two spacers, a lampwork disc, and two more spacers. Be sure to leave enough room on the wire to complete the wrapped loops in the next step. Repeat with the remaining lampwork discs. Make loops on both sides of each link.

13 Lay out the necklace components starting with the focal tab in the center, and alternate the scroll links with the lampwork links. Ensure that the coiled links are in a mirror image of each other on both sides of the necklace. Attach the lampwork discs by making wrapped loops on the ends of their wires. Attach the jump ring and hook to one end of the necklace, and the figure eight eye to the other side. Oxidize the piece with liver-of-sulfur, polish with steel wool, and tumble for 45 minutes if you desire.

Cindy Wimmer lives in Virginia with her husband and four sons. She has been creating jewelry for four years, specializing in wire design. Cindy finds inspiration from the artisan lampwork beads that she loves to incorporate in her jewelry. To contact Cindy, email cindy@sweetbeadstudio.com or visit her Web site, www.sweetbeadstudio.com

beach treasures bracelet

Shells, swirls, coils, and lampwork.

SKILL LEVEL ❂❂❂

BY FAITH ORIOLD

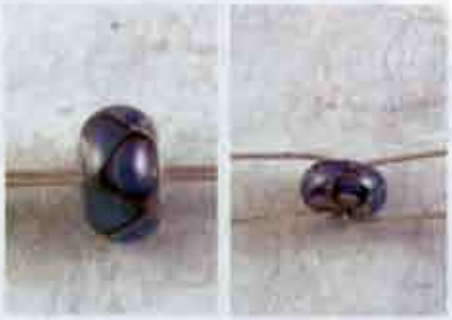
This bracelet highlights a unique way to incorporate lampwork beads into your jewelry. While it may be difficult at first to use 18g wire to create the spirals that extend from the bead holes, practice and patience in working with them result in success. If you find the 18g wire too difficult to work with, try this with 20g wire. Get creative with the wire ends. Do not use heavily encased lampwork beads as the end result will only showcase the encasing.

TOOLS & SUPPLIES

- 18-gauge sterling round dead soft wire, 5'
- 22-gauge sterling round half hard or dead soft wire, 7'
- 3 lampwork beads, not heavily encased
- 2 metal focal beads (shells) with holes large enough for 18-gauge wire
- 4 sterling jump rings, 8mm OD
- Sterling toggle clasp or another clasp
- Polishing cloth
- Chain nose pliers
- Flat nose pliers
- Round nose pliers
- Flush cutters
- Metal file
- Liver-of-sulfur or another method for oxidizing (optional)
- Polishing medium to remove oxidation (optional)
- Tumbler (optional)

Resource: Borosilicate lampwork beads from Rodney Andrew, randrew97.etsy.com.

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.



1 Cut two 8" pieces of 18g wire. Run the wires through a polishing cloth to clean and straighten. Place the two wires through the hole in one of the lampwork beads, and center the bead on the wires. Bend the wires out to the sides of the bead so that each wire is formed into a U shape.

2 Working on one side of the bead at a time, pull the wires together using one hand while using the thumb on your other hand to keep them together. Place your forefinger on the bottom holding the wires in place. Spiral the wires together around the top of the bead. Separate the ends so that they extend in opposite directions from the center of the bead.

wire tips

• To make a double spiral on the beads, spiral one wire slightly, then follow with the other wire, making sure both wires are close together. Use flat nose pliers to pull the wires around if necessary.

3 Repeat Step 2 with the set of wires on the opposite side of the bead. On each side of the bead, cross the wires, and twist them around each other several times.

4 Using round nose pliers, make a wrapped loop using one of the wires on each side of the bead. Thread a jump ring on each loop, and complete the wrapped loop.

5 You should have a wrapped loop on each side of the lampwork bead with an attached jump ring and two pieces of wire in different lengths extending from each wrap. Trim the extended wires so that the shorter ones are approximately ¾"–1" long, and the longer ones are 1½"–2" long. File the ends of the wires.

6 Using chain nose pliers, grab the end of a shorter wire, and bend it inward to begin making the first spiral. Using flat nose pliers continue spiraling toward the wrap. Repeat on the second short wire on the opposite side of the bead.

7 Take a 12" piece of 22g wire, and coil it around one of the remaining wire extensions leaving about ¼"–3/8" at the end uncoiled. Trim the 22g ends. Use chain and flat nose pliers to create a spiral.

8 Repeat Step 7 on the other wire extension, except wrap the coiled section around the top of the bead. Ensure all spirals and designs lie on the same side of the beaded component. Repeat Steps 1–8 for the other two lampwork beads but in Step 4, attach one end to a jump ring, and the other end to one half of the clasp.

9 Using the wrapped lampwork component with two jump rings, take a 6" piece of 18g wire, and attach with a wrapped loop onto a jump ring. String one of the shell beads onto the 18g wire, and attach it to the jump ring on one of the remaining two lampwork components with a wrapped loop.

10 As in Steps 6–8, take the two 18g wire ends, and create spirals and coiled spirals to accent the shell bead component. Repeat for the other shell bead to connect the center lampwork component to the last lampwork component. If you wish, oxidize the bracelet using liver-of-sulfur or another method. Polish and tumble for a nice shine.

Faith Oriold has a degree in mathematics and computer science and spent many years in computer design and programming before leaving the field to follow her creative calling. She has designed and created art jewelry since 2005. She is a lampwork bead artist and is adding metalsmithing to her repertoire. She loves to combine the different art forms together to create one-of-a-kind designs. For more information, and to see more of her work, please visit her Web site, alaiynabdesigns.com.

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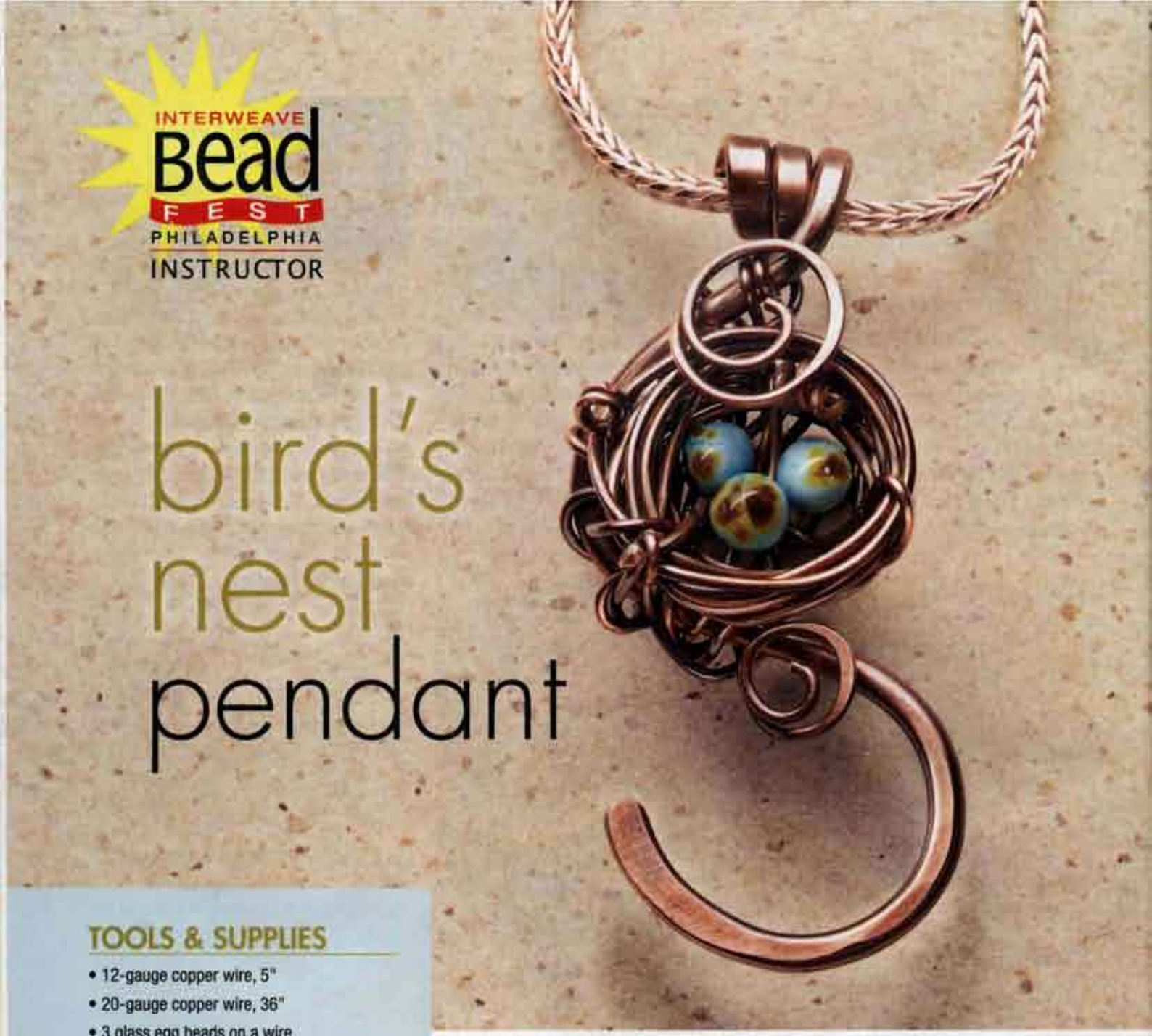
bird's nest pendant



TOOLS & SUPPLIES

- 12-gauge copper wire, 5"
- 20-gauge copper wire, 36"
- 3 glass egg beads on a wire
- Round nose pliers
- Flat nose pliers
- Flush cutters
- Chasing hammer
- Household claw hammer
- Steel bench block
- Mandrel, ½" diameter
- Dapping block and punches
- Metal file

Resources: Glass egg beads on wire available from Sunroom Studios, sunroomstudios online.com

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.

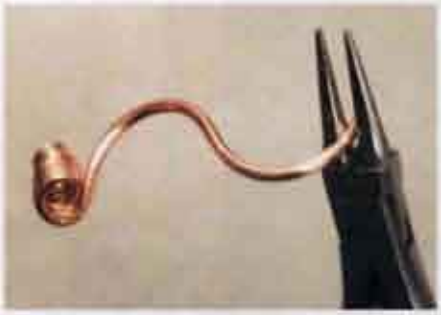
Copper wire with lampworked eggs.

SKILL LEVEL ๑๑๑

BY SALLY STEVENS

Being a long-time bird enthusiast and photographer, all things bird-related are inspiring to me. Add my addiction to wire wrapping, and this sweet bird's nest pendant evolved. To make the nest more welcoming, I asked my lampwork artist daughter, Shannon, to make three tiny glass eggs to enhance my nest. Voilá!

1 To form the branch, cut 5" of 12g wire, and file the ends until smooth with a metal file. Flatten the wire 2" from one end with a chasing hammer. Coil the flattened end around the jaw of round nose pliers three times.



2 While still holding the coil in the jaws, gently curve the tail of wire into an S shape. If necessary, use another pair of round nose pliers to help curve the wire.

3 Flatten the curves and the uncoiled end of the wire slightly with a chasing hammer.

4 Take the 20g wire, leave a 5" tail, and start coiling it around the mandrel in a freeform criss-cross fashion, until only 18" of uncoiled wire is left.

5 Take the bundle of wire off the mandrel, and start to form the bottom of the nest by weaving the long tail in and out of the nest's side wires, until you have a base. Wrap the 20g wire around the entire side of the nest vertically a few times to hold it together. Be sure to leave two 5" tails.

6 Place the nest in the dapping block, where it fits snugly, and use the punch that fits into the nest. Dap lightly with a household claw hammer to form the nest and work-harden the wire. The nest must be firm and well-formed to hold its shape.

7 Use the two 5" tails to connect the nest to the branch. Wrap snugly against the curve with the coil, and go through the nest wires and around the branch until the nest is secure.

8 Add three glass eggs by placing them into the bowl of the nest, and wrapping their wire tails around the nest to secure.

9 Bring any leftover tails from the eggs to the top of the nest, and coil them with the tips of round nose pliers to resemble tendrils. Tuck the tendrils in so they won't catch on anything.

10 Cut the tails of 20g wire to 1½" and spiral them toward the nest. Bend the spirals away from the nest, flatten them slightly with the chasing hammer, and place them back into position. Patina the piece using liver-of-sulfur, and polish with steel wool if you wish.

wire tips

• The pendant may be worn on a ribbon, chain or collar or used as an ornament. Try using sterling wire or different colored eggs for a new look. Substitute pearls for the glass eggs, or try using half round wire for the branch.

Sally Stevens
is a published wire wrap artist and jewelry designer from Maryland, who teaches locally and at several of the Interweave shows. She and her lampwork artist daughter Shannon Stevens sell their work at bead shows, primarily in the Mid-Atlantic region. They can be reached through their Web site: sunroomstudiosonline.com.

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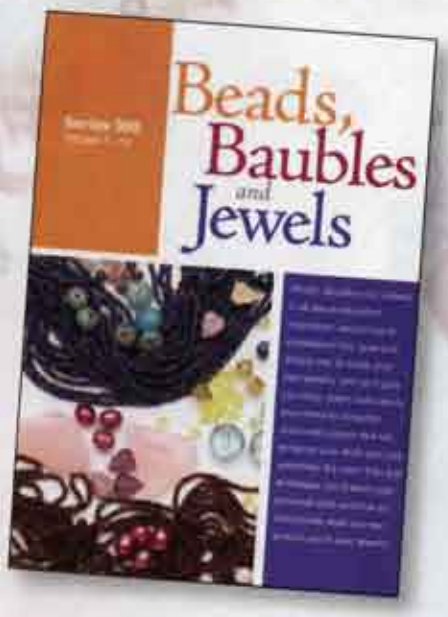

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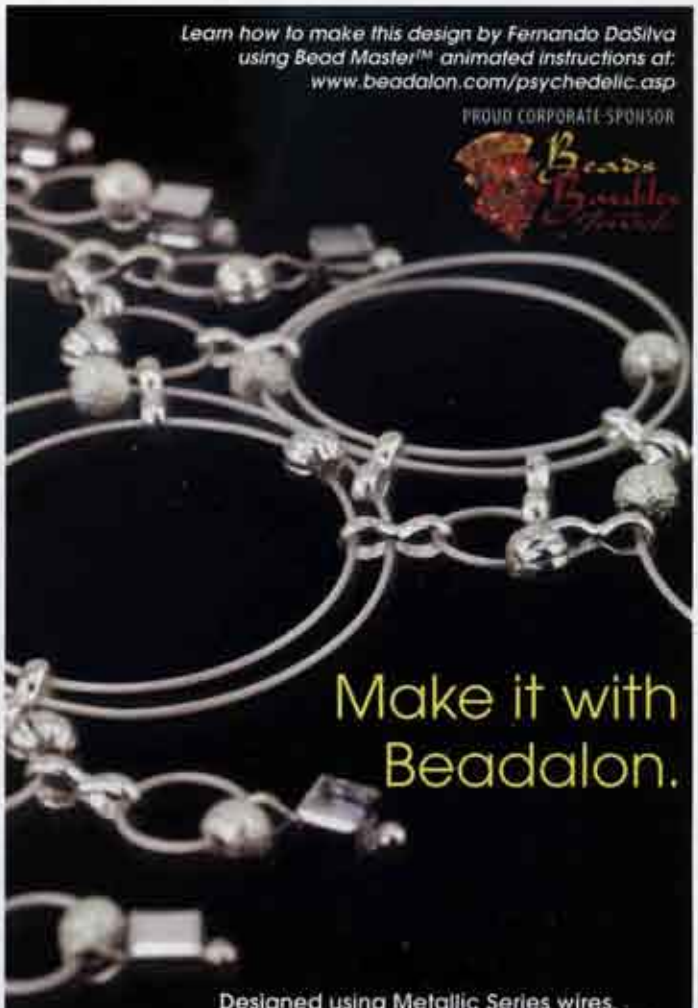

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SKILL LEVEL ◎◎

BY KERRY BOGERT

You are going to be surprised just how quickly you can whip up these fun and fabulous rings. A brightly colored lampwork disc bead can spin and be played with while you are relaxing at the beach, or wandering through a summer art festival. Make several in loads of colors so you are ready to match any outfit.

TOOLS & SUPPLIES

- 16-gauge fine silver wire, 10"
- Lampwork glass disc
- Chain nose pliers
- Butane torch
- Container of water
- Ring mandrel (or other round object)
- Polishing pad

Photo of finished piece by Jim Lawson all other photos courtesy of the author.

1 Hold the 10" piece of 16g wire in the flame of a butane torch. Allow a small ball of silver to form at the end of the wire. Quench the hot ball of wire in a container of water, and allow it to cool.

2 Once the wire is cooled, slip on the lampwork disc. Hold the disc against the ball of wire with chain nose pliers, this will keep it away from the flame of the torch. Do NOT let the glass bead touch the flame! Sudden changes in temperature can cause thermal shock and break the bead.

3 Form another ball on the other end of the wire, and quench again in water.

4 You may get a spiky texture to the ball of silver made in the flame. Polish the ball to remove the texture.

5 About 2" from the of the wire, on the top side of the bead, form a 90° bend. Start to form a spiral in the wire. Fine silver is fairly flexible, and should wrap up easily. Hold the wire at the bend with chain nose pliers, and use your other hand to form the spiral.

6 Slide the glass disc against the swirl. Form another bend in the wire that locks the disc against the spiral.

7 Hold the trapped bead against the ring mandrel at the size you desire. Wrap the longer length of wire around the mandrel twice. You should have about 2" of excess wire.

8 Before taking the ring off the mandrel, spiral the excess wire under the bead. It will be similar to the spiral on top of the bead.

Kerry Bogert is a lampwork bead artist and jewelry designer. She is also a former graphic designer turned stay-at-home Mom of three wild and wooly kids. Known for her diverse style, Kerry's designs range from sleek, simple creations, to over-the-top playful pieces that grab attention. To find out more about her unique beads and jewelry, visit kabsconcepts.com or send an email to kerry@kabsconcepts.com.

wireWorks — a gallery of original designs

▼ LUCITA REMBETH
Jakarta, India

"This bangle was inspired by Eni Oken's memory treasures bracelet. It was made from seashell beads that I bought from Bali, freshwater pearl, metal beads, Swarovski beads and hand-coiled with Artistic Wire. I spent about 10 hours and a bit more than 14 meters (46') of wire, but it was worth it!"

▲ ROCHELLE HUGHES
Red Deer, Alberta, Canada

"Inspired by Mad Max and Star Trek, I wanted to make a futuristic-type piece. Made from fine silver and copper wire, the center stone is a freeform labradorite cabochon from Madagascar. Crocheted around the stone with fine silver are Swarovski bicone crystal beads and labradorite chips. The chain links and closure are all handcrafted."

◀ GLORIA COHEN
Hingham, Mass.

"This was made with 10g fine silver wire on Wrap 'N' Tap pliers. I fused the rings into a chain, made the clasp, and attached it. I hammered each link and the clasp with the rounded end of a chasing hammer, to give it strength and to add an interesting overall texture.

▲ LESLIE TODD
Greenville, Texas

"This bracelet was constructed of 20g tarnish-resistant copper craft wire with size 6 seed beads. I built up the core by twisting two strands together, and went back over it several times. This was one of my first designs using wire, and I continue to have fun with the bracelets."

◀ NONIE MCGARRY
Brewerton, N.Y.

"I used 20g wire for a fairly standard wire bracelet. I embellished it by attaching some peyote stitch beadwork done in various colors, sizes, and finishes of glass seed beads."

WIRE WRAP
BRIOLETTE A
BRIOLETTE B
SPIRAL HOOK
JUMP RINGS
SPIRALS
"S" CLASP

go backless!

Not a post, not an earwire, but both!

SKILL LEVEL ⟳⟳

BY CHAR JORGENSEN

I worked at a telephone company for 29 years with a headset, and had trouble with the traditional post earrings being uncomfortable. I developed this style after I retired – it's a bit late for me, but maybe not for you! This style has the cherished post appearance, with the comfort of the simple earwire. They are worn just like an earwire, except the wire goes up the back of the ear, instead of down. No pokies, no distracting wire showing at the back to conflict with your design, and no backs to lose!

Editor's note: Instructions are for the earring attachment only. Embellish the earrings by wrapping your favorite beads onto the loops below the spirals.

TOOLS & SUPPLIES

- 20- or 22-gauge round wire, 6"
- Round nose pliers
- Chain nose pliers
- Flat nose pliers
- Metal file
- Sharpie
- Ruler
- Flush cutters

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.

1 Cut two 20g or 22g round wires at 3" long. Make a mark on both wires about ¾" from one cut end.

2 Using the smallest part of the round nose pliers, make a tiny loop at the mark. If you want right and left earrings, have the loop going in opposite directions.

3 Hold the loop with the chain nose pliers, and bend the shorter wire to the back, away from the loop for the post. Spiral the longer end around the loop.

4 Spiral the wire tightly, leaving approximately ¼" at the end.

5 At the end of the spiral, use round nose pliers to make a loop large enough to slide on a dangle. The loop should curl in the opposite the direction of the spiral.

6 File the straight post end, so you make a rounded point. Measure and mark ½" from the end.

7 Hold the earring with the dangle loop down, and with round nose pliers bend at the mark straight up.

wire tips

- *Try different designs for the front of the earring — heart shapes, tiny loops, stars, triangles, squares, etc. Use a wire jig, or just fold up the end and place it into the center of a spiral.*
- *You can adjust to ear thicknesses by pushing the back wire closer or further away from your ear. Make sure the front of the earring is firmly against your ear lobe. You can also make a more curved L shape so the earrings better conform to your ear.*

8 At the very end of this wire, bend the end away from the earring. The round part of the wire will sit against your ear, instead of the pointed end. To wear, insert the wire into the ear just like a regular earwire, and rotate them so the back wire points up the back of the ear.

Char Jorgensen
has worked in wire for over 10 years, and has been teaching for the past nine years at Cascadia Community College and in her home. She is close to becoming a Graduate Gemologist through GIA in California, and won in the Novice category in competitional metalwork in June 2008. She is looking forward to becoming a Master. Contact Char at cdedbd1@comcast.net.

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pendulum pendant

Hourglass wirework with a floating bead.

SKILL LEVEL ൭൭൭൭

BY MELISSA SENETAR, Ph. D.

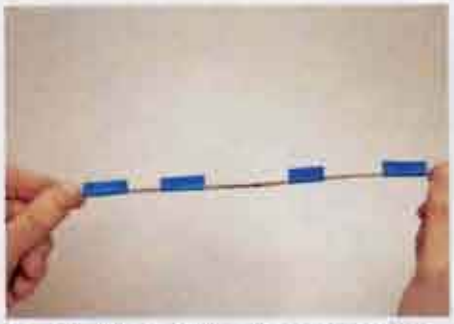
This pendant uses wrapping and coiling techniques to cage an artisan lampwork glass bead. With an area of open space left above the bead, this unique design gives the illusion of floating. The woven bail provides an extra pop of color and gives the piece a sizzling hourglass shape that is sure to bring the wearer compliments.

TOOLS & SUPPLIES

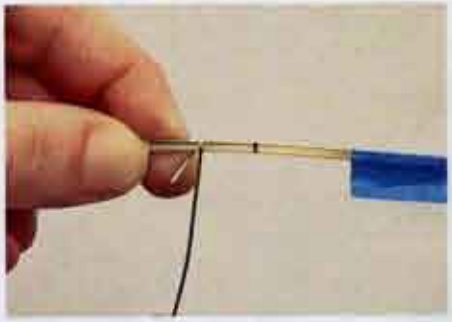
- 21-gauge half round half hard wire, 12"
- 22-gauge square half hard wire, 27"
- 24-gauge colored craft wire, 36"
- 18mm lampwork lentil bead
- Flat nose pliers
- Chain nose pliers
- Round nose pliers
- Flush cutters
- Ruler
- Ultra-fine point marker
- Medium round ink pen, or 5/16" round dowel
- Painter's tape

Resources: Wire from Rio Grande, riogrande.com. Lampwork bead from Linda Pennington, lindygirl82082@yahoo.com. Complete kits from PhbeaD.com.

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.

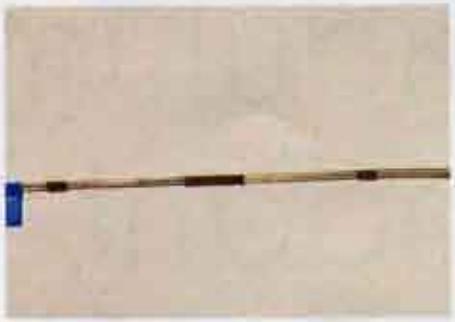


1 Cut three 9" lengths of 22g wire. Bundle the three wires with the flush ends together, and tape. Measure 4½" from the end, and mark the center.

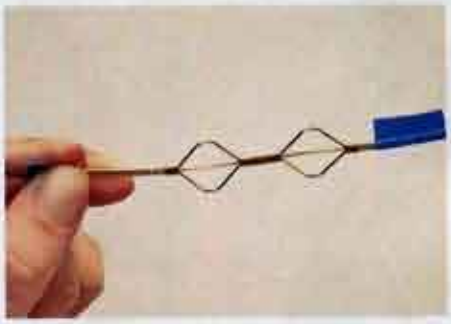


2 Make a hook near the end of the 21g wire using the tips of the chain nose pliers. Attach the hook of the 21g wire to the left of the center mark with the flat side of the 21g wire flush against the square wires.

3 Bind by wrapping the 21g wire around all three square wires 15 times. Slide the binding to the center to show, so the eighth wrap is on the mark. Trim the ends and secure with flat nose pliers. Measure 7/8" from each side of binding, and mark. Remove the tape as needed.

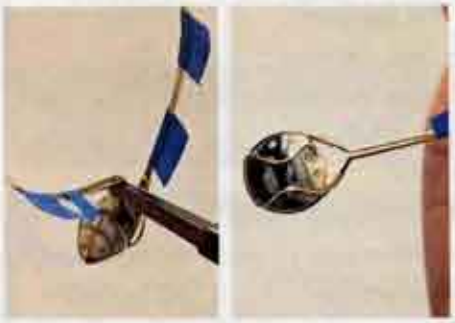


4 Make another hook with the 21g wire as in Step 2 and place it on one of the marks. Wrap five times to show. Trim the ends and secure. Repeat for the other 7/8" mark. You should have three bindings.



5 Pry the square wires apart between the side and center bindings, either by pulling them open by hand or using pliers. Check that the bindings are secure. Repeat for other side. You should have two "bubbles" along the bundle.

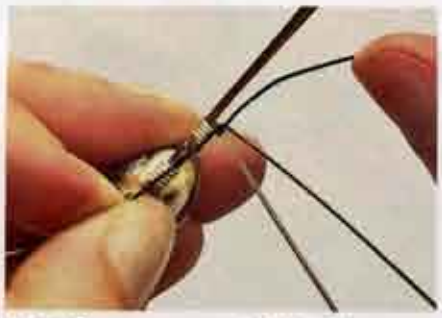
6 Position the lampwork bead in middle of center wrap with the trimmed wire ends against the bead. Shape the cage around the bead. Pull the wire around bead on both sides. The bead should stay in position within the wire cage.



7 Place flat nose pliers flush against the top binding, and bend the wires toward you slightly. Repeat for the other side. Align the six wire ends back to back. Bundle the six square wires together with tape.

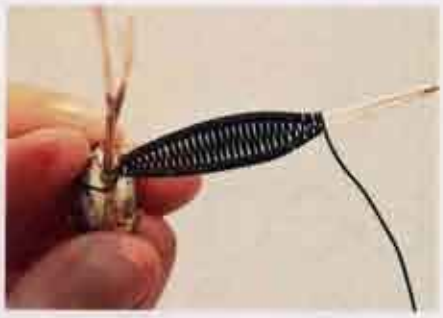
8 Make another hook with 21g wire as in Step 2. Bind the six wires together by wrapping five times to show. Push the binding down flush with the top bends in the cage wires. Trim the ends and secure.

9 Remove all the tape. Bend the front two wires down to make a V-shape. These wires will serve as the frame for the handwoven bail.



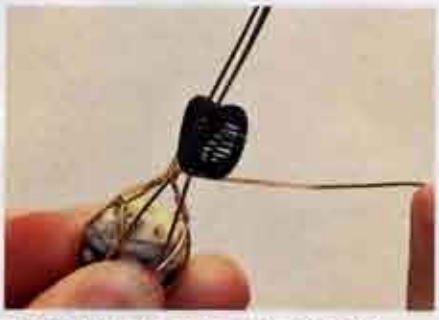
10 Secure one end of the 24g colored wire with a couple tight wraps around the left wire at the base of the V.

11 Bring the colored wire across and under the other wire of the base of the V. Anchor another complete wrap around this wire.



12 Continue weaving as in Steps 10–11 to cover 1¼" of the V. Trim and secure the ends. For a tapered bail, weave approximately ¾" of the V, and then pinch the V wires toward one another, and continue to weave to 1¼".

13 Wrap the bail around a pen or dowel to shape.



14 Wrap the two ends of the V frame with one 22g square wire from behind. Bind by wrapping five times to show. Trim the ends and secure.

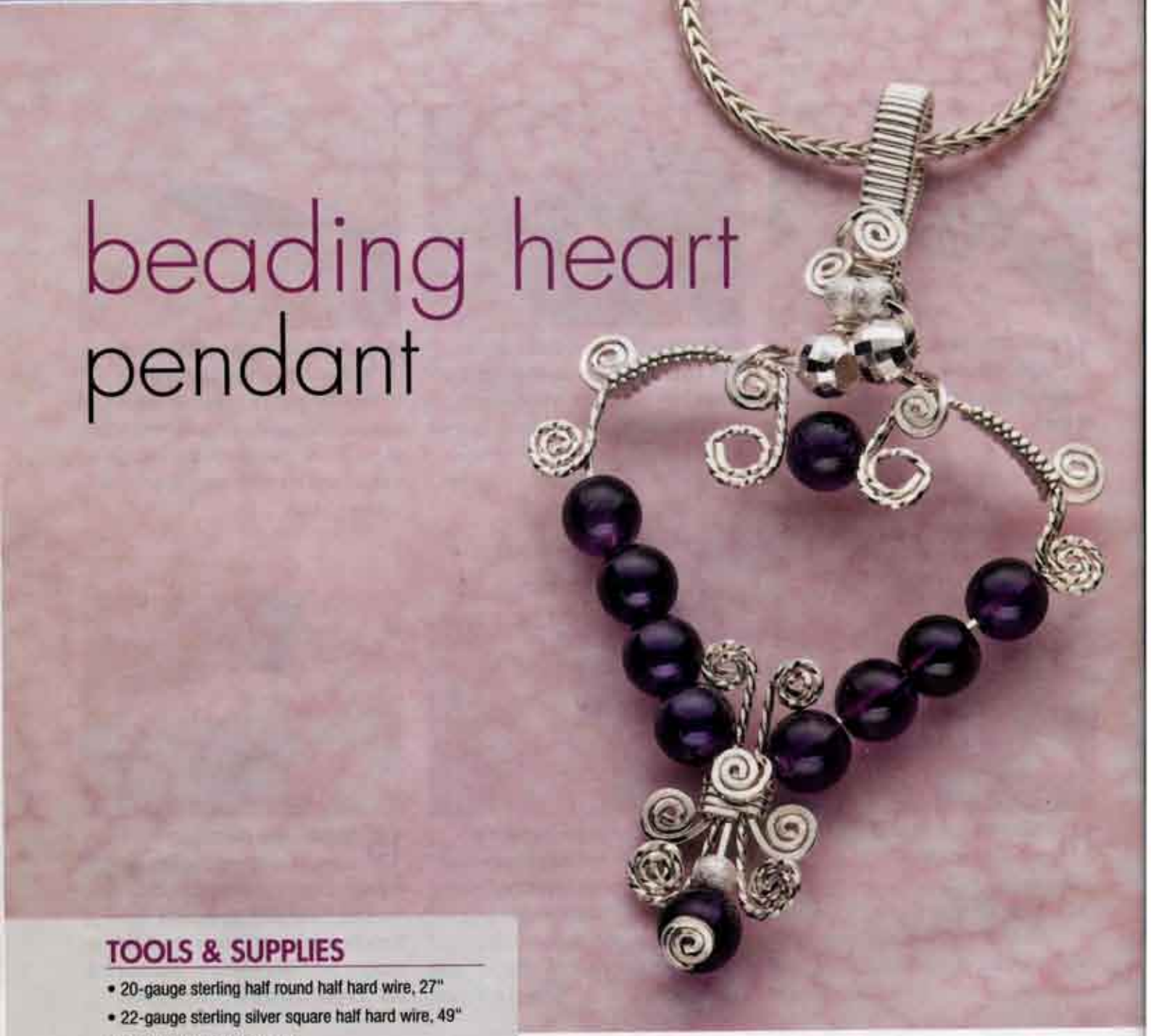
15 Pull the two wires from the front upward, and pull the two wires from the back to the front. You should have one wire sticking straight up from the back, and four wires sticking straight out from the front. Position the bail upright using the pen or dowel.

16 Trim all five remaining wires to 7/8" Place the round nose pliers at the very tip of the back wire, and begin to make a spiral. Continue spiraling using chain nose pliers. Position the spiral the base of the bail.

17 Spiral the front four wires as in Step 16 to form a bundle. Finish by positioning all the spirals using chain nose pliers.

Melissa Senetar, Ph.D. began beading as a fashionable way to relax from dissertation research. After receiving a Doctorate degree in Biochemistry, she continued her research as a Postdoctoral Research Fellow at the University of Wisconsin, and continued learning about beading as a member of the Madison Bead Society. She resides in Berea, Ky. with her husband and two cats. To see more of her handcrafted chain maille, wire wrapped, and beaded jewelry, visit her Web site at PhbeaD.com.

beading heart pendant



TOOLS & SUPPLIES

- 20-gauge sterling half round half hard wire, 27"
- 22-gauge sterling silver square half hard wire, 49"
- 6mm amethyst beads, 10
- 5mm silver beads, 2
- 3mm silver beads, 3
- Flat nose pliers
- Round nose pliers
- Chain nose pliers
- Double barrel bail making pliers
- Three-step looping pliers
- Flush cutters
- Pin vise
- Power wire twister
- Quilter's tape
- Ruler
- Extra-fine point marker

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.

Heart-shaped classic wire wrap.

SKILL LEVEL ๑๑๑๑

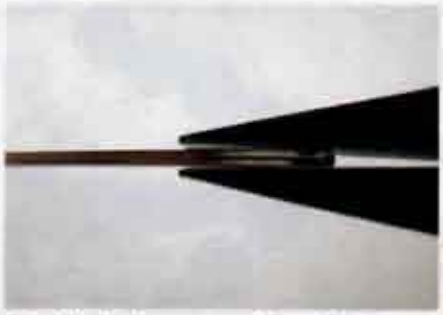
BY SONJA KISER

After learning a few techniques from a class I took with Dale "Cougar" Armstrong, a whole new world opened for me and I began designing some things of my own. I took a heart and worked on making something different. The result of this effort is this pendant. Make it your own, and explore the creative possibilities by changing the bead colors or styles to match an outfit, or to celebrate a special occasion.

1 Straighten, clean, and cut three 7" pieces, a 6½" piece, a 5½" piece, two 3" pieces, and four 2" pieces of 22g wire, and two 3" pieces, and a 19" piece of the 20g wire. Mark the center of the 6½" piece of wire, and mark at ⅛" and ⅜" on each side of the center mark.

2 Bend a 70° angle at the ⅛" mark with flat nose pliers. Thread on a 6mm bead, and bend another 70° angle at other ⅛" mark. Bend again at the ⅜" mark on both sides, so wires lie horizontally. Set aside.

3 Mark two 7" wires 2½" from one end. Make 90° bends at the marks with flat nose pliers, bending both wires at the same time. Lay the wires with the 4½" sides at the center and the 2½" ends together, forming two L-shapes lying in opposite directions.

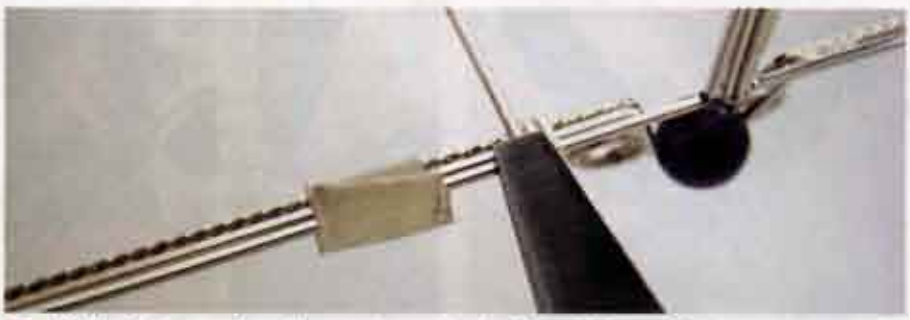


4 Mark the center of the 5½" piece of wire. Fold the wire in half with flat nose pliers. Flatten the tips together.

5 Place the wire in the center of the two 7" wires formed in Step 3. Place the folded end even with the two 7" wires. Tape them together near the top and bottom, and leave room to begin wrapping. Lay aside; this is for the bail.

6 Twist the two 3" wires using the power wire twister. Make a 1½" turn rosette using three-step pliers on the smallest step. Mark ¼" from each rosette on the wire and bend at the marks, to match the bend in Step 2. Place the twisted wires on top of the beaded wire. The rosettes should lie next to the bead on each side.

7 Stack and center the bail wire from Step 5 (back) with the bead wire (middle) and the twisted wires (front) together, making sure the wires are lying flat against each other. Tape all the wires together about ½" away from the center on both sides.



8 Mark ⅜" away from the center on both sides. Using a 3" wire, wrap away from the center 10 times to show on the top. Make sure the wires under the wrap are flat while wrapping. Trim the end of the wrap wire, and press it flat. Repeat on the other side. Ensure all the wires are still centered. Adjust using flat nose pliers to gently pull the wires in place. Remove the tape on both sides, but leave the tape on the bail wires.

9 Trim the back straight wires to ¾" from the wrap on the left and the right. Rosette each side until you reach the wraps. Straighten and trim the front twisted wires to 1" from the wraps. Rosette the twisted wires up on both sides to just below the previous rosettes.

10 Using the wires on the left and right of the bail, shape the middle wire on each side around the pin vise to form a heart shape. Use flat nose pliers to help form or adjust the shape. Adjust the twisted rosettes to lie over curve of heart.

11 Thread on four 6mm beads on each side and slide them next to the rosettes. Mark 1/8" on both wires from the ends of the beads. Bend the wires at the mark, so they're facing straight down. Lay aside.

12 Twist two of the 2" wires. Put them on both sides of a straight 2" wire. Tape the bundle close to one end, and mark 7/8" from the tape.

13 Insert the set of wires between the two heart wires. The marks of the heart wires should line up with the ¾" marks on the wire bundle. The 7/8" end should be facing toward the bail. Tape the bundle, including the heart wires, at the bottom. Starting on the front, with the marks lined up, wrap 2" of 22g wire toward the bottom. Wrap four times to show on the back, and end the wrap on the front. Cut and tuck it in place. Remove the tape from the wires inside the heart shape.

14 Inside the heart, rosette both twisted wires outward toward the beads, between the first and second beads from the bottom of the heart. Rosette the middle straight wire until it lies on top of the wrap wires. Press it flat to secure the wraps.

15 Remove the tape from the bottom of the bundle. Separate the wires slightly below the bindings. Trim the two outside wires to ¾" and rosette them upward to lie just below the bindings.

16 Trim the next two twisted outside wires to 1", and rosette them upward to lie about 1/16" below the rosettes previously made. Make sure the rosettes are straight across from each other.

17 Put a 3mm sterling bead and a 6mm amethyst bead on the remaining wire. Rosette the end of the wire, and lay it over the top of the bead to secure.

18 Mark 2" from the bottom of the bail, and wrap to the 2" mark with 18" of 20g wire, 10–12 times to show. Remove the tape, pull the side wires of the bail individually, to tighten the wrap wire to the bottom. Make sure the end of the folded wire is not visible. If necessary, pull both middle wires on top to hide the wire next to the heart. Trim the ends and tuck under. Remove the tape. Trim the two middle wires to ¼", bend the two wires to the back and press them flat with flat nose pliers.

19 Place the bail making pliers approximately 1½" from the heart, and roll it to form the bail.

20 Take a 7" piece of 22g wire, and mark it 2½" from the end. Fold the wire around the pliers at a size to match the thickness of the bail. Begin the bail wraps at the bottom leaving a 2½" tail. Wrap three to five times to secure the bail.

21 On the 2½" tail, add two 5mm beads and two 3mm beads. Trim to 1", rosette, and lay it on the bail wrap wire. Rosette the other extending wire, and place it on the upper portion of the bail.

22 Pull the two remaining long wires in the back of the bail to the front. Trim both to ¾" and rosette inward to lie above the rosettes closest to the center bead. Adjust with chain nose pliers to center the rosettes.

Sonja Kiser has a Master's Degree in Studio Art and teaches art at the middle school level in eastern Kentucky. She has previously exhibited and worked in a variety of art media including watercolor, pencil, and photography. Sonja became intrigued with wire jewelry after reading a project in *Step by Step Wire Jewelry* by Dale "Cougar" Armstrong. She has since taken several of Dale's classes and really loves working with wire. Contact Sonja via e-mail: SKiser@utionline.net

suede sea glass bracelet

Coiled wire on leather, with a loopy clasp.

SKILL LEVEL ୭୭

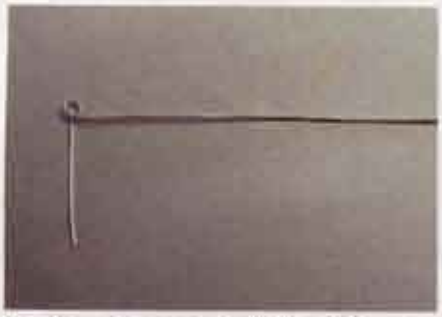
BY JODI L. BOMBARDIER

Feel a like a hippie? This bracelet is my updated version of a classic, combining suede, sea glass, and sterling – it looks great with a pair of jeans and your favorite shirt. This is easy and quick to make, so make them with different colors of suede or leather and beads! You can also knot the suede as opposed to wrapping wire around it – but be sure to cut a longer piece of suede for the knots! This makes a 7⅛" bracelet.

TOOLS & SUPPLIES

- 16-gauge dead soft wire, 4"
- 22-gauge dead soft wire, 2'
- Thick 2mm suede, 6½"
- 8 large-holed beads (need to be large enough to fit over suede)
- 1cm OD soldered jump rings (or unsoldered rings), 4
- Flush cutters
- Chain nose pliers
- Round nose pliers
- Wire straighteners (optional)

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.



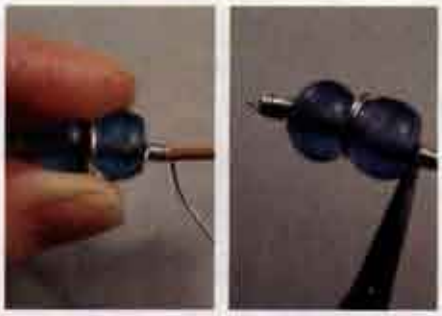
1 Straighten and cut 6" of 22g wire. Make a 90° bend about 1" from one end of the wire. Make a wrapped loop with the longer end of the wire, but do not wrap the loop closed yet.

2 Place one end of the suede inside the loop just made. Grasp the loop and suede with chain nose pliers and coil the wire five times. Flush cut the shorter piece of sterling wire.

3 Coil the wire on the suede a few more times, and cut the wire flush to the suede. Using chain nose pliers or your fingers, bend/push the loop back against the wrap so it is out of the way for cutting the suede.

4 Using the flush side of the cutters, cut the suede, and bend the loop back into place.

5 Slide on a bead, jump ring, and another bead.

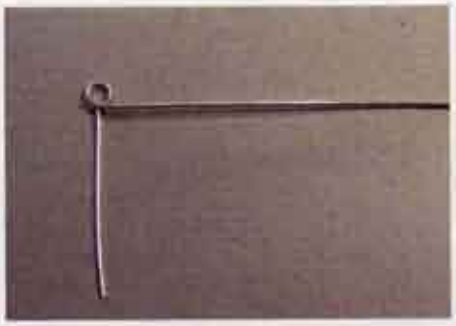


6 Cut 1' of 22g wire. Hold the wire against the second bead, and coil the wire five times around the suede. Cut both ends of the wire, and squeeze the ends down against the suede with chain nose pliers.

7 Using the rest of the piece of 22g wire cut in Step 6, coil on the suede five times ½" from where the last wrap ended. Cut more 22g wire as needed. Cut both ends of the wire, and squeeze the ends down against the suede with chain nose pliers.

8 Repeat Steps 5–7 two more times.

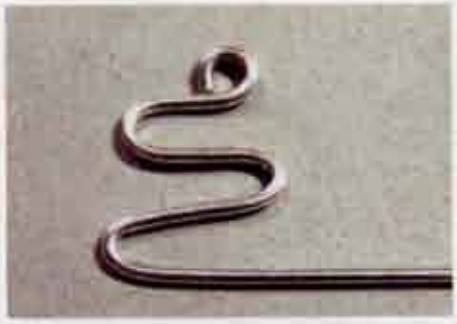
9 Slide on a bead, jump ring, and a bead.



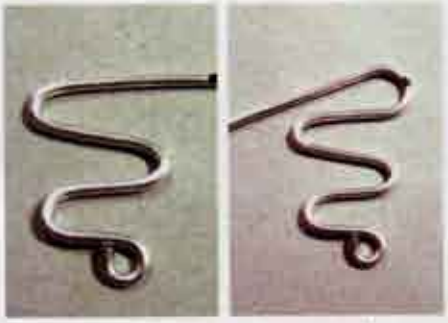
10 Straighten and cut 6" of 22g wire. Make a 90° bend about the same length as what you used to start the bracelet.

11 Repeat Steps 1-5, only make the loop larger to accommodate a hook.

12 Straighten and cut 6" of 16g wire. Make a small simple loop at one end of the wire. Using the small part of the round nose pliers, bend the wire about 1/4" from the loop.



13 Make another bend in the wire, creating a wider gap between the new and previously made bends. Repeat once more for a third bend.



14 Mark the wire a just past the width of the last loop. Place the large part of the round nose pliers on the mark. While grasping the wire, roll the pliers to make a hook.

15 If needed, cut the tail of the wire shorter, and make a small finishing loop. Using chain nose pliers, open the first loop made on the hook as you would open a jump ring. Slide the loop of the hook through the small loop of the bracelet.

Jodi L. Bombardier is a self-taught jewelry designer, who discovered wire wrapping about three years ago, and knew that she had found her niche. Her jewelry is currently sold in stores in Arizona and Utah. Please visit her Web site at Jewels-By-Jules.com for more designs, and her blog at Online-Wire-Wrapping-Instructions.com for helpful hints and tips, free and low-cost tutorials. E-mail Jodi@Jewels-By-Jules.com.

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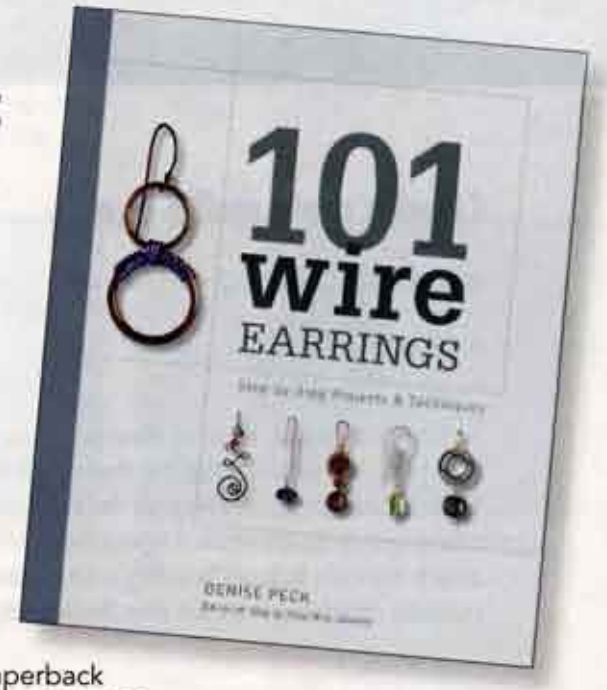

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INTERWEAVE
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silver swirls bracelet

Chunky chain maille beads.

SKILL LEVEL ➿➿➿➿

BY PHYLLIS ADAMS

Using a unique form of corduroy weave, zip up the rings to make substantial chain maille beads. Thread beading wire through the beads to add a nice touch with crystals. Alternatively, you can attach crystals to each bead by using a double eye pin and attaching it to the ring beneath it.

TOOLS & SUPPLIES

- 18-gauge 13/64" ID sterling jump rings, 10
- 18-gauge 3/16" ID sterling jump rings, 70
- 18-gauge 9/64" sterling jump rings, 3
- 20-gauge 1/8" ID sterling jump rings, 120
- 20-gauge 9/64" ID silver jump rings, 60
- 14" silver beading wire
- 20-gauge sterling half hard wire, 10"
- Spacer beads, 5
- 5mm crystal bicones, 5
- Single strand box clasp
- 2 sterling crimp beads or tubes
- Chain nose pliers
- Bent nose pliers
- Round nose pliers
- Flush cutters
- Crimping pliers
- Pick

Photo of finished piece by Jim Lawson, all other photos courtesy of the author.

wire tip

• For each swirl you will need: Six large (3/16") rings open, eight large rings closed, four small (1/8") rings closed, 20 small rings open, and 12 medium (9/64") open. Only prepare the 3/16" and the 1/8" prior to beginning the weave. Open the 20g 9/64" when you are ready to use them, as it is very easy to get the 9/64" and the 1/8" confused.

1 To start a small strip of staggered corduroy weave, put four small (1/8") closed rings on a large (3/16") open ring, and close the ring.

2 Insert a large ring through two of the small rings added Step 1, and close.

3 Flip the large ring you just added back, so it lies on top of the preceding large ring.

4 Holding the flipped ring in place, insert a pick between the two small rings at the top and under the top of the large ring, and pull up on the large ring. Insert a small open ring (shown in red), through the ring just pulled up. Put a closed large ring on the open small ring, and close the small ring.

5 Insert another small ring through the same two large rings and close the ring. Repeat Steps 3–5 until you have a total of 10 large rings. Be sure to always flip the rings so they are on top of the previous large ring.

6 Add two small rings to the last large ring added.

7 Insert a large open ring through all the small rings on one side of the strip, and close.

8 Repeat Step 7 on the other side of the strip.

9 Spread apart the overlapping rings where the top and bottom of the corduroy strip meet, on the center core rings. When held correctly, the large rings farthest from you will lie flat, while the one closest to you stands up.

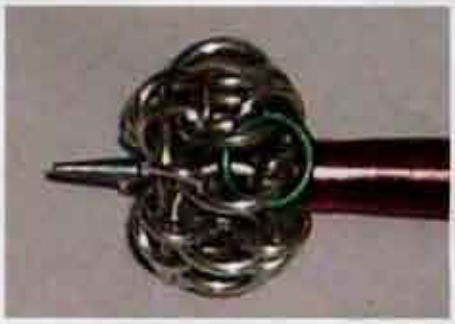
10 Add a small ring to each center core large ring, and close. (Here, in red).

11 Insert a large open ring through the small rings added in Step 11, and through the lowermost pair of small rings on the large core ring. You will be overlapping. (Shown in green). Be very careful to add this ring correctly, so that the rings overlap in a consistent manner.

wire tip

You may find it easier to insert the large ring through just three of these rings, close, and reopen the fourth small ring. Insert it through the large ring, and reclose it.

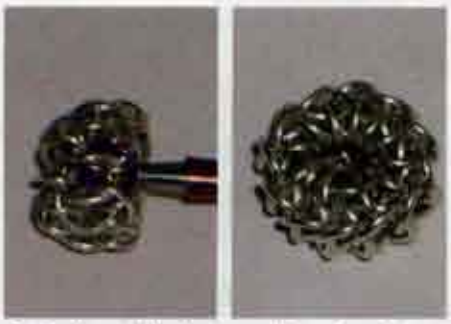
12 Maintaining the correct orientation, insert the last large open ring (in blue) through the two small rings revealed at the bottom of large ring closest to you, and through the small rings added in Step 10, and close.



13 Open 12 medium rings, and on one side of the basic swirl, insert one ring through two of the large rings, and close. (Here, in green).

14 Insert another open ring through the first of the large rings in Step 13, and through the next large ring back (second from the starting ring). This will cause rings to overlap each other, and overlap in the opposite direction of the large rings. This is shown in purple.

15 Continue adding rings in the same manner, until you have added 11 medium rings.



16 Insert the last medium ring into a large ring, (but under a medium ring added in Step 13), and into large ring (but over the medium ring you just added). This is shown in purple. Take care to catch only the large rings. Repeat Steps 1–16 to make the remaining swirl components.

17 Cut a 1" piece of 20g wire, and make a simple loop on one end. Place spacer bead on the wire, and make a simple loop on other end. Repeat four times.

18 Open a 13/64" ring, and insert it through two of the large side rings of a swirl. Slide on a loop from a spacer bead, and close the ring. Insert a 13/64" ring into the other end of the spacer, and through two large rings of the next swirl, and close. Repeat until all five swirls and spacers have been connected. Be sure that the connector rings are all added in line with each other on the swirls, and that all the swirls have the same side facing up.

19 Open and insert an 18g 9/64" ring to the last swirl, and close the ring. Insert an 18g 9/64" ring into the ring you just added, and through half of the box clasp, and close the ring. Add the other half of the box clasp to the spacer bead loop on the other end of the bracelet.

20 Attach one end of the beading wire to the 18g 9/64" ring with a crimp. Thread the wire through a loop on the spacer bead, under the connector ring, and into and up through the middle of the swirl. Slide a crystal onto the beading wire, and feed the wire back down through the middle and out of the swirl.

21 Repeat until the crystals have been added to each swirl. Add a crimp bead, and fasten the end of the beading wire to the 18g 9/64" ring closest to the swirl.

Phyllis Adams has been creating jewelry for seven years, beginning with wire wrapping. Her heart is in chain maille now, but likes to push it to the limit by incorporating other beading and wire techniques in her pieces. Visit her Web site at windborncreations.com.

foxy roxy necklace

Combine foxtail chain with rocky ceramic beads.

SKILL LEVEL ๑๑๑

BY SARA E. GRAHAM, Associate Editor

Lately, I have had a lot of fun with lightweight anodized aluminum jump rings in my chain maille designs. I also had some Happy Beads tucked away in a container. I found jump rings that matched the beads, made foxtail chains, linked all the beads together with simple loops, and combined them. Make the chains match your beads, or play around with different color combinations.

TOOLS & SUPPLIES

- 20-gauge silver craft wire, 1'
- 18-gauge 8mm OD anodized aluminum jump rings in one or more colors, approximately 437
- Ceramic 20mm Happy Beads, 6
- Hook or toggle clasp
- 2 pairs flat nose pliers
- Round nose pliers
- Flush cutters
- 16-gauge mandrel or thin knitting needle
- Small paper clip or scrap wire (optional)

Resources: Happy Beads from Some Enchanted Beading, someenchantedbeading.com. Wire from Parawire, parawire.com. Jump rings from The Ring Lord, theringlord.com. Clasp from Star's Clasps, starsclasps.com.

Photo of finished piece by Jim Lawson, all other photos courtesy of Michael Richardson.

1 Cut a 2" length of wire. Slip it through a bead, and make simple loops on each side. Repeat for the other beads. Link by opening one loop on the right side of the bead, and threading on the loop of the next bead. Close the loops.

2 Take six silver rings, and open four of them. Link them together in a two-by-two-by-two pattern. Twist a scrap piece of wire or put a small paper clip on the end to keep your place.

3 Pick up all the rings and flop the top rings down to each side. Thread the thin mandrel through the middle rings now at the top. Slide the mandrel to the left and thread it through one of the jump rings you flopped to the side. Slide the mandrel to the right to catch the other flopped side ring. You should have what looks like a clover.

4 Thread a silver jump ring through the four rings on the mandrel, and close. Thread another jump ring through the same path. Close. Take the chain off the mandrel, and add two more rings to the top of the chain, and close both.

5 Repeat Steps 3–5 several more times to form the chain.

6 At any point, switch to the colored rings and back to the silver rings. Repeat Steps 3–5 until you make a chain about 5½" long. Repeat Steps 2–6 to make an identical chain for the other side of the necklace.

7 On one end of a chain, thread on a single jump ring through two end rings, and attach it to the first loop of the beaded section. Close the ring. Repeat on the other chain.

8 Link two jump rings on the end of the chain. With the second jump ring, attach one half of the clasp. Close the rings. Repeat on the other end of the chain.

Sara E. Graham is the associate editor for *Step by Step Wire Jewelry, Easy Wire,* and *Jewelry Artist.* She designs with wire, beads, and chain maille in her spare time, when she's not indulging in music and creative writing, or planning for her upcoming wedding. E-mail sgraham@interweave.com.

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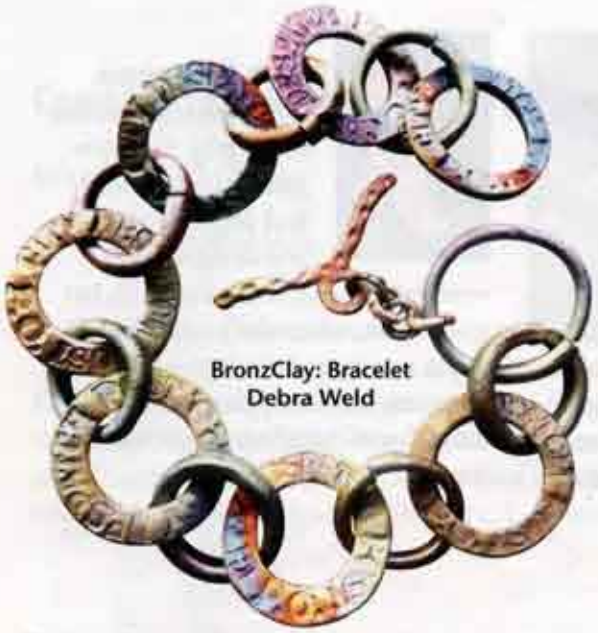

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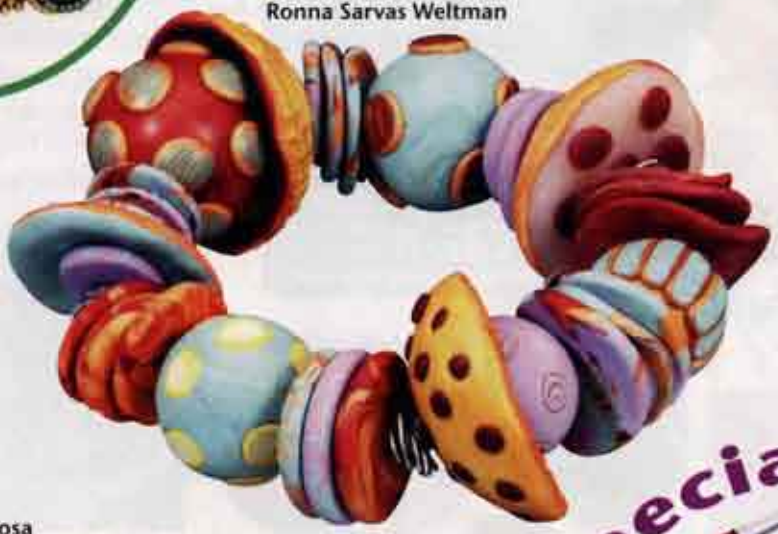

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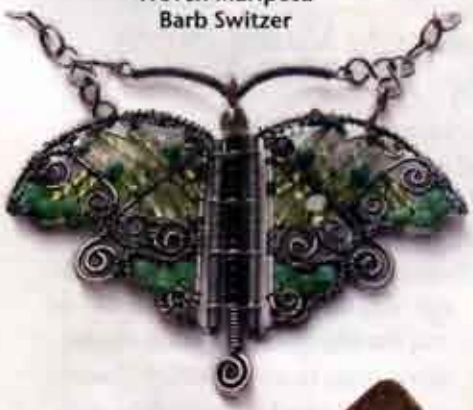

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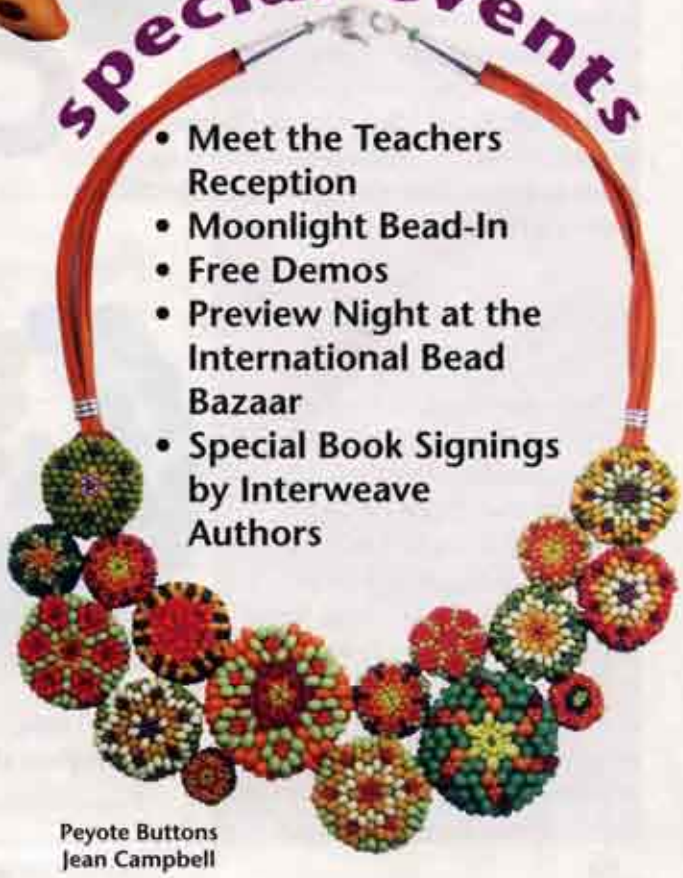
- Special Book Signings by Interweave Authors



Peyote Buttons
Jean Campbell

product News

BY SARA E. GRAHAM, *Associate Editor*

Add More Stamps to Your Collection

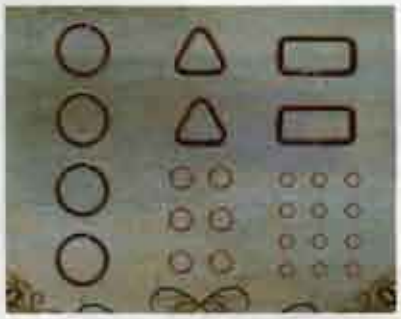
Looking for cool metal stamp designs? Beaducation has what you need! More new stamps are now available. Looking for something girly? The tiara stamp is for you. Love music? Stamp music notes on your metal. Feel like having a cup of Joe? A steaming coffee mug stamp is up your alley. And there's so much more! Need to learn how to stamp? A free tutorial is also available. Just visit Beaducation.com. *Photo: Jim Lawson*

Steampunk Paradise!

Steampunk is one of the hottest trends in jewelry making today! Add metal flair with parts from Steampunk Supply. Antique and vintage wristwatch and pocket watch parts are available, some even dating back to Victorian times (pre-1910) and from the 1930s through 1950s. Pocket watch parts from the late 1800s, including gears, wheels, clutches, dials, and cases are also for sale. Take advantage of a great mix of components with their grab bags! Visit http://steampunksupply.etsy.com or e-mail steampunksupply@yahoo.com *Photo: Jim Lawson*

Enameled pieces from C-Koop Beads

Incorporate some bold colors and shine to your work by adding beads, pendants, and findings from C-Koop Beads! Pendants are available in a variety of shapes like drops, leaves, ovals, and circles. Toggle clasps give any piece a nice finish! Beads come in shapes fromorbits to "shorties." Check out ckoopbeads.com for prices and more information, or call (218) 525-7333. *Photo: Jim Lawson*



Quality Vintaj Brass Jump Rings

Vintaj Natural Brass Co. now offers prepackaged brass jump ring sets with a nice mix of shapes and sizes. Great to use in any project! Round jump rings come in three different sizes within each package. You can also change it up by using the triangular and rectangular jump rings in your jewelry. There is no limit to what you can do with these unique findings. There are 26 pieces per package, and they're sold in eight-package case quantities. For more information, go to vintaj.com.

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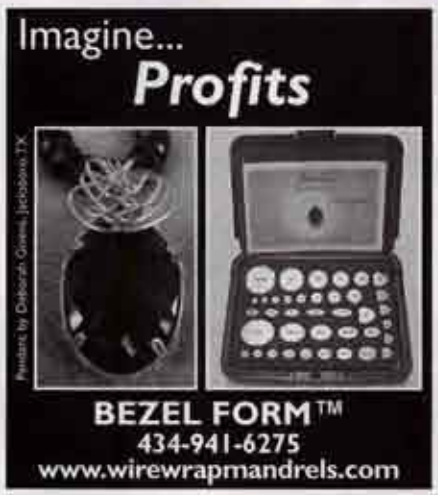
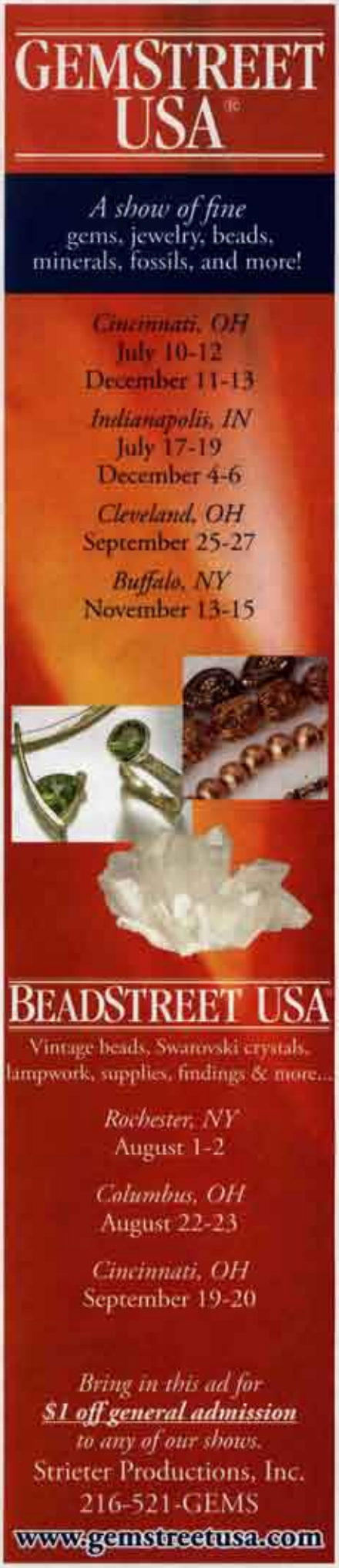
To submit product news throughout the year, contact associate editor Sara Graham via e-mail at sgraham@interweave.com, or snail mail information and high-resolution photos to Sara Graham, *Step by Step Wire Jewelry*, 300 Chesterfield Parkway, Suite 100, Malvern, PA 19355.





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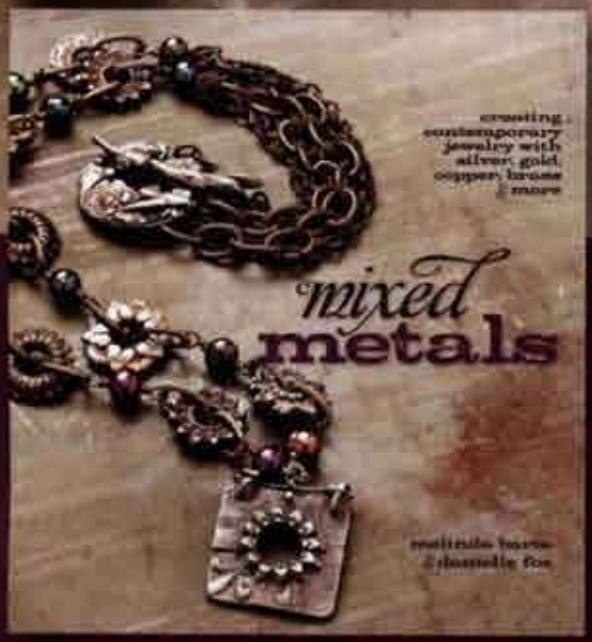

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www.beadinpath.com

Vintage Lucite and Swarovski are our specialty, but we have it all! Check out the pictures of our newly expanded (4,400 sq. ft.) store online or come and see us. We'll bring out the bead lover in you! Daily 10-6.

15 Main St. (207) 877-92beads

MARYLAND

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www.beadazzled.net

Best selection of beads and findings: gemstones; seed beads; Czech, Chinese, and Indian glass; Swarovski; African and Asian art glass; wood; bone; shell; horn; resin; metals and more. Wire, tools, cords, findings, books, jewelry, classes, and friendly, knowledgeable staff. Inspiring!

501 N. Charles St. (410) 837-2323

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28 Solomons Island Rd. (410) 535-6337

Marvin Schwab/The Bead Warehouse –Silver Spring
www.thebeadwarehouse.com

Wholesale and mail order. Huge selection of semiprecious beads, freshwater pearls, tools, and supplies. Findings in sterling silver, gold-filled, 14k, and plated. Showroom by appointment and special open hours. Fax (301) 565-0489; e-mail beadware@erols.com.

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Fun and classes highlighting wire wrapping, metalworking, chain, and beading. Beginners to advanced. Findings, silver, crystals, tools, supplies, and many rock specialties. Mon, Tue, Thu 11-5; Wed and Fri 11-7; Sat 10-6; Sun 1-5. (I-94 to exit 183 go north past Michigan Ave.).

42 N. Huron St. (734) 481-9981

Stony Creek Bead & Gallery–Ypsilanti Twp.
www.stonycreekbead.blogspot.com

A unique store where you can combine beads from around the world, classes, kits, books, and a helpful staff to create your own pieces of exceptional art in a relaxed and fun atmosphere. Closed Mondays. Tue-Fri 10-6; Wed 10-7; Sat 10-4; Sun 10-2. I-94 to exit 183, one mile south.

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405 N. East St. (717) 960-9100

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TOOLS & SUPPLIES

- 20-gauge dead soft wire, approximately 7"
- 4mm–6mm pearls, "E" beads, or 4mm crystals, 2
- Clear post earring backs, 2
- Chain nose pliers
- Nylon jaw straightening pliers
- Round nose or stepped pliers
- Flush cutters
- Ruler
- Metal file
- Chasing hammer
- Bench block

Photo of finished piece by Jim Lawson; all other photos courtesy of Daniel Gimbrone

1 Cut two 3½" lengths of wire. File any rough edges. Using chain nose pliers, bend approximately ¼" of the end of the wire at a 90° angle. This forms the post of the earring. File the end smooth.

2 Hold the post with chain nose pliers, and make a simple loop that sits perpendicular to the post. Begin to bend the long length of wire into an arc.

3 String a pearl onto the earring wire, or thread a pearl onto a small piece of wire, make simple loops on the ends, and slide it on the earring wire.

4 On the opposite end from the post, make a small simple loop. This will trap the pearl onto the earring, but it will move freely. Keeping the round nose pliers in the small loop, round the rest of the wire into a big circle.

5 Flatten the earring with a chasing hammer to work-harden it. Make another earring in a mirror image following Steps 1–5, and add earring backs.

Cindy Gimbrone is a glass beadmaker, designer and teacher. She has taught at Bead Fest and written a how-to for *The Annealer*. Cindy's painted lampwork glass beads appeared in *The Flow*. She writes and blogs about her work on her blog, Lampwork Diva at lampworkdiva.blogspot.com. Cindy's work is for sale on her Web site, cindygimbronebeads.com.

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